

SPONSOR

THE WEEKLY MAGAZINE RADIO/TV ADVERTISERS USE

This is the spot for a commercial



KOB Albuquerque
WSB Atlanta
WGR Buffalo
WGN Chicago
WFAA .. Dallas—Ft. Worth
WKMH Detroit
KPRC Houston
KARK Little Rock
WINZ Miami
WISN Milwaukee
KSTP, Minneapolis—St. Paul
WTAR Norfolk
KFAB Omaha
WIP Philadelphia
KPOJ Portland
WJAR Providence
WRNL Richmond
KCRA Sacramento
WOAI San Antonio
KFMB San Diego
KOBV San Francisco
KMA Shenandoah
KREM Spokane
WGTO Tampa—Orlando
KV00 Tulsa

SMALL CARS: ALL SET FOR ROUND TWO

With Big Three joined in battle for small car sales, here's what imports, indies are doing

Page 31

Now! A 12,000 tv commercials library

Page 34

Spot tv's fourth quarter— 13.3% increase

Page 40

What radio needs to up its sales

Page 41

DIGEST ON PAGE 4

His hobby may be missiles, but he's not missing *your* message! Such receptivity means only one thing: he'll buy a lot of what you sell when you sell him via Spot Radio on these great stations.

Radio Division

Edward Petry & Co., Inc.

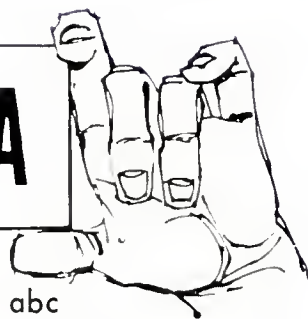
The Original Station
Representative

THE QUALITY TOUCH

...and
the ex-
... medica-
... the
... ch

Petry & Co., Inc.

WFAA



TELEVISION abc
RADIO abc/nbc • DALLAS

Serving the greater DALLAS-FORT WORTH market

BROADCAST SERVICES OF THE DALLAS MORNING NEWS

buy St. Louis 'a la card'

KTVI rate card

... your lowest

cost per thousand

TV line

in St. Louis

NORTHLAND in St. Louis
County's largest shopping
center in the Midwest

KTVI 2
CHANNEL
ST. LOUIS



Representing
nationally





WSIX-TV

**Tops Them All In
The Nashville Area**

LEADING IN . . .

**7 out of TOP 10
3 out of TOP 5
SHOWS***

*Source—Nielson Station Index

★ **WSIX SELLS**
WITH TOWER HEIGHT

2049 ft. above sea level
... None taller permitted
in this area by CAA.

★ **WSIX SELLS WITH POWER**

316,000 powerful watts ...
maximum—permitted by FCC.

★ **WSIX SELLS WITH EFFICIENCY**

Maximum coverage and low
cost per thousand make WSIX-TV
your most efficient buy in the
rich Tennessee, Kentucky,
Alabama TVA area.

(X) CHECK THESE FACTS:

- (X) TV Homes—370,700
- (X) Population—1,965,500
- (X) Effective Buying Income—
\$2,155,868,000
- (X) Retail Sales—
\$1,585,308,000

*Source—Television Magazine

TV **8** LAND
OF THE
CENTRAL SOUTH

Feas, Griffin, Woodward, Inc.

© Vol. 14, No. 13 • 26 MARCH 1960

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THE WEEKLY MAGAZINE TV/RADIO ADVERTISERS USE

DIGEST OF ARTICLES

Confusion on wheels: compacts, air media

- 31** Now that six U. S. cars are locked in a sales battle with foreign compacts, here's a recap on Round One and what's ahead relating to air media

Now! a 12,000 tv commercials library

- 34** Want to merchandise a show or commercial? Or study competitive commercials without screenings? Here's how agencies, clients are doing it

What were they doing in '50?

- 37** A picture quiz of some men who were in the limelight a decade ago for their activity in radio and television. See how many you can identify

Cereal maker goes 100% to spot radio

- 38** Cream of Wheat throws its entire ad budget—\$1.4 million—into spot radio to regain the share of the market it had lost to new competition

Spot tv's 4th quarter: up 13.3%

- 40** Here's a list of the top 100 national and regional spot television advertisers in 1959's last quarter, ranked in order of their expenditures

Two views of radio's sales needs

- 41** Art McCoy, John Blair & Co., and Harold Fair, Bozell & Jacobs, agree radio is hard to sell. McCoy tells why; Fair, how to overcome problems

Talking-mug plugs hike beer sales

- 44** Brewer captures the fancy—and patronage—of viewers in New York State, parts of Pennsylvania, with talking beer mugs in tv film spots

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Member of Business Publications
Audit of Circulations Inc.



SPONSOR PUBLICATIONS INC. combined with TV. Executive, Editorial, Circulation and Advertising Offices: 40 E. 49th St. (49 & Madison) New York 17, N. Y. Telephone: MUrray Hill 8-2772. Chicago Office: 612 N. Michigan Ave. Phone: SUperior 7-9863. Birmingham Office: Town House, Birmingham. Phone: FAirfax 4-6529. Los Angeles Office: 6087 Sunset Boulevard. Phone: HOLlywood 4-8089. Printing Office: 3110 Elm Ave., Baltimore 11, Md. Subscriptions: U. S. \$8 a year. Canada & other Western Hemisphere Countries \$9 a year. Other Foreign countries \$11 per year. Single copies 40c. Printed in U.S.A. Address all correspondence to 40 E. 49th St., N. Y. 17, N. Y. MUrray Hill 8-2772. Published weekly by SPONSOR Publications Inc. 2nd class postage paid at Baltimore, Md.

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Interview:

Al Strietmann

Strietmann Biscuit Company Advertising Manager tells why he selects
WLW-TV and WLW Radio for Zesta Crackers

"In the Strietmann area, the combined wide coverage of the WLW-TV Stations and WLW Radio is that powerful advertising plus."



"This wide coverage matches a product's wide distribution—in our case, Zesta Crackers in the new 8 Pak."



"So this perfect coverage-distribution combination assures 8 times the lasting freshness for advertisers' commercial messages!"



The dynamic WLW group

Call your WLW Stations' Representative . . . you'll be glad you did!

WLW-T
Television
Cincinnati

WLW-C
Television
Columbus

WLW-D
Television
Dayton

WLW-A
Television
Atlanta

WLW-I
Television
Indianapolis



Crosley Broadcasting Corporation, a division of **Avco**

Everybody's
watching . . .



**the only primary
NBC outlet
between Atlanta
and the Gulf!**

- WALB-TV is the only home-town station serving Albany, South Georgia's only metropolitan market.
- Grade "B" area also includes Thomasville, Valdosta, Moultrie, Ga., and Tallahassee, Fla.
- Over 750,000 people with \$739 million spendable income!
- 316,000 watts . . . 1,000 foot tower!

WALB-TV

ALBANY, GA.
CHANNEL 10

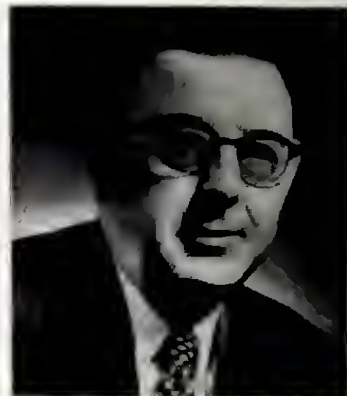


Represented nationally by
Venard, Rintoul & McConnell, Inc.
In the South by James S. Ayers Co.

NEWSMAKER of the week

Advertising people throughout the U. S. speculated last week on a Detroit-New York event: Chrysler Corp. reshuffled its complex Dodge car and truck division, and Plymouth-DeSoto-Valiant division accounts, so that two agencies—BBDO and N. W. Ayer, respectively—service all products in each line. The move portends a full-scale fall advertising assault.

The newsmaker: M. C. Patterson, corporate vice president of Chrysler Corp. and general manager of the Dodge car and truck division. He is reported to have had the major voice in the selection of BBDO for a concentrated advertising program on behalf of Dodge cars and trucks, the compact Dart introduced last fall—and slated to get the biggest ad push in the line next season—and still another midget on the boards, tentatively named the Lancer. Cars, billing some \$17 million, and trucks, another \$4 million, are leaving Grant Adv. and Ross Roy at new-model time (October). BBDO previously handled DeSoto and Valiant. Client satisfaction with BBDO work is understood to be the prime reason for the agency switch, along with the compelling necessity for Chrysler advertising and marketing to make sweeping and imaginative moves shown by competitors. Chrysler is the only one of five U. S. makers to show a loss last year (about \$5 million), despite a 22% sales gain.



M. C. Patterson

Another possible reason for the reassignment: Grant put about half of the Dodge budget into the *Lawrence Welk Show* on ABC TV, and Chrysler management is understood to be unhappy about current results despite the program's zooming start.

Chrysler's ad investments, all told, are estimated at some \$75 million. Here's the rundown, in addition to the BBDO lineup above: N. W. Ayer, which has been servicing Plymouth (\$25 million) takes over DeSoto and Valiant (\$8 million). There are 28 dealer organizations, one (New York) billing \$1 million through Cole, Fischer, Rogow. The remainder, at Grant, with a combined billing of about \$3 million, is presumably up for grabs, with some going to BBDO.

Ross Roy continues with training materials and Plymouth and Fargo in Canada (\$7 million), and Grant retains Dodge and DeSoto in Canada (\$3½ million) as well as assignments for the Airtemp division and Chrysler International. Chrysler division is serviced by Young & Rubicam, and Chrysler corporate by Leo Burnett.

Estimated '59 net tv expenditures were \$14.5 million.

It's a
habit...



watching KMJ-TV in FRESNO (California)

FIRST TV STATION IN FRESNO

In November, 1959, Fresno ARB survey again proves KMJ-TV is the most popular station in Fresno.

KMJ-TV was a dominant FIRST in the daytime hours with 125 quarter hour WINS Mondays through Saturdays . . . about as many as the total of the other two Fresno stations combined (Station A 94 . . . Station B 32).

KMJ-TV has by far the highest percentage of women viewers in the daytime hours.

KMJ-TV was FIRST in Share of Audience seven nights a week. WAGON TRAIN was Fresno's most popular show.

KMJ-TV was FIRST in Share of Audience from 9 AM to midnight Sunday through Saturday for the four weeks surveyed.

KMJ-TV . . .
first TV station in
the Billion-Dollar
Valley
of the Bees



THE KATZ AGENCY, NATIONAL REPRESENTATIVE

"Now where did
they say all
those timebuyers
are going?"



Hurry! Just a few days left to sign
up before SPONSOR's new rates go into
effect. Guaranteed Rate Protection for
all of 1960 at old (1957) rates if you
enter our advertising contract before
1 April 1960.

Call Art Breider, MU 8-2772, NYC.

NATURALLY, TO SPONSOR'S WHEEL-OF-FORTUNE

AT THE NAB CONVENTION IN CHICAGO!

Conrad Hilton • Suite 1106

Here's why. SPONSOR's Wheel-Of-Fortune can mean valuable prizes for timebuyers who visit SPONSOR's Suite 1106. Each registering timebuyer gets a number . . . and each time SPONSOR's Wheel-Of-Fortune stops at his number, it's a "vote" for him! At Convention's end, timebuyers with the highest scores win the prizes!

ATTENTION: STATION MANAGERS AND OTHERS! Here's where you come in. Only you are eligible to spin SPONSOR's Wheel-Of-Fortune and help timebuyers win. But there are valuable prizes for you, too.

Remember Suite 1106 for:

- SPONSOR'S HANDY-USE • , SPONSOR'S WHEEL-
CONVENTION SPECIAL! OF-FORTUNE PRIZES!
- SPONSOR'S UNIQUE • SPONSOR'S FRIENDLY
TOMATO JUICE BAR! STAFF TO SERVE YOU!
- PRIZES FOR ALL!

SPONSOR'S DOUBLE-ACTION CONVENTION ISSUES
GIVE YOU TWO ADS FOR THE PRICE OF ONE!

Here's how. Schedule your ad in the Convention Issue dated 2 April (15,000 copies) and you get the SPECIAL, too, (2,500 copies) . . . a separate book, hand-delivered to NAB members at their Chicago hotels.

Double exposure, double impact at only \$75 additional per page over SPONSOR's regular rates. This covers production and paper costs. Forms close 24 March.

SPONSOR

THE WEEKLY MAGAZINE
RADIO/TV ADVERTISERS USE

COMMUNITY INTEREST PROGRAMMING PAYS on WPRO-TV, Providence

WPRO-TV
Channel **12**



Chris Clark, WPRO-TV Sports Director, interviews Very Reverend Robert J. Slavin, O.P., President of Providence College.

The hottest thing in New England sports was the basketball game between Providence College and Holy Cross. WPRO-TV's decision to do the remote is justified in the Trendex share of audience figure (over a half million viewers)

More important is the agency's comment "Greatest business reaction ever"

Most important is audience recognition of WPRO-TV's responsibility to the cities we serve.

NEED ANY MORE BE SAID?

WPRO-TV Providence

Represented by Blair TV

Capital Cities Broadcasting Corporation

SPONSOR

THE WEEKLY MAGAZINE TV/RADIO ADVERTISERS USE

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TAMPA-ST. PETERSBURG

— market on the move —

moves with jet speed!



Now serving the Tampa-St. Petersburg area are 600-mile-an-hour DC-8B Jetliners. This new 2-hr., 10-min. service to New York is but part of nearly 100 flights daily, offered by nine major airlines, in the fast-growing market on the move!

Reminder: This rich Jet-Age market is dominated by WTVT, the station on the move — your most profitable buy in the Southeast!

SHARE OF AUDIENCE

45.6%...Latest ARB 9:00 A.M.-Midnight

CHECK THE TOP 50 SHOWS!

ARB		NIELSEN	
WTVT	38	WTVT	34
Station B	12	Station B	16
Station C	0	Station C	0

Station on the move

WTVT
TAMPA - ST. PETERSBURG



CHANNEL **13**

THE WKY TELEVISION SYSTEM, INC. WKY-TV, WKY-RADIO • Oklahoma City • Represented by the Katz Agency

Concentrate in

JACKSON, MISS.

Did you know?

Over 233,000

TV Homes

★ ★ ★

A Billion Dollars

in Retail Sales

★ ★ ★

All in the

JACKSON

TV Market

Area

WLBT
CHANNEL 3
HOLLINGBERRY

WJTV
CHANNEL 12
KATZ

by John E. McMillin

Commercial commentary

Rendezvous at the Conrad Hilton

Ordinarily I think conventions are a great big bore and conventions in Chicago about as gruesome as they come. It has been years since my youthful passions could be inflamed by a visit to the Chez Paree, the Pump Room or the 606 Club. And I have sat through enough droning convention speeches in the Palmer House, the Drake and the Blackstone, to last any man a full, misspent lifetime.



However, I have a hunch that the upcoming annual meeting of the NAB will be about as crucial a get-together as any industry group has ever held. And I am planning to haunt the drafty corridors and smoke-filled suites of the Conrad Hilton when the convention gets under way next weekend.

Not that anything very dramatic is likely to happen in Chicago.

Big meetings seldom produce big bombs. The tedium of business oratory increases geometrically with the size of an audience. And few sparks will fly far enough across Michigan Avenue to reach the Illinois Central tracks, let alone the Lake itself.

But tv and radio broadcasters, coming together for their first convention of the 1960's, will be facing times more turbulent and challenges more serious than any the industry has known.

And I am anxious to find out, from talking and listening to NAB members, what we can expect from them in the decade ahead.

The legacy of the 1950's

For most of us in the business, the roaring, confident, dynamic 1950's built to a triumphant crescendo, and then suddenly collapsed amid clashing chords and strident dissonances.

An era was ending last fall when Charles Van Doren took the stand before the Harris Committee.

An old order was passing when, in December, the FCC frantically began calling everyone and his baby brother to testify about tv.

And a whole decade of breathless, bewildering electronic expansion was grinding toward a screeching close amid the technically augmented yelps and howls of tv's blasphemers and critics.

In a sense, perhaps, the real end came just a few weeks ago.

The removal or resignation of FCC Chairman Doerfer, and the tragic death of NAB president Hal Fellows rang down a final symbolic curtain on tv-as-it-used-to-be, and never will be again.

Superficially, at least, the 1950's provided a pyrotechnic display of tv's power and influence. Sets in use soared from four million in 1949 to 53 million in 1959. Advertising revenues, a measly \$68 million in 1949, skyrocketed to over \$1½ billion 10 years later. Viewing hours hit the astronomical high of more than five hours per home per day. Yet I think that few of us, watching with mouths

(Please turn to page 14)



"I HOPE WAGA-TV's EXAMPLE WILL BE WIDELY EMULATED"

■ HERMAN E. TALMADGE, U.S. Senator

Thirty minutes of prime evening time belongs to the people of Georgia as WAGA-TV presents its public affairs program, "Reporter's Notebook." A panel of distinguished *local* and *state* newsmen interview the newsmakers. Georgia's Senator Talmadge says: "WAGA-TV is making a significant contribution toward keeping the public informed. There can be no more effective way in which television can fulfill its responsibilities to the public!" ■ Seven additional half-hour public service programs are originated by WAGA-TV each week, several of which are produced with the cooperation of area colleges and universities as part of adult education courses. ■ A basic programming objective of WAGA-TV is: "... to promote community betterment ... the development of an active, informed citizenry ... to cooperate with the recognized governmental, civic, charitable, religious, educational and other agencies dedicated to these ends."



HERMAN E. TALMADGE

you know where you're going with

WAGA-TV

Atlanta/a STORER station

5



GOING UP!

1960 will be the hottest national spot year in history. And we mean both tv and radio! Your campaign in SPONSOR—the book targeted at spot buyers—will make your rep mighty happy.

Just a
few days left
to sign up before
SPONSOR's
new rates
go into effect.

GUARANTEED RATE PROTECTION

for all of 1960 at
old (1957) rates
if you enter your
advertising contract
before 1 April!

Hurry! Call Art Breider
MUrray Hill 8-2772, NYC

SPONSOR

THE WEEKLY MAGAZINE
FOR TV ADVERTISERS USE

19th Street, New York 17

Spin the SPONSOR WHEEL-OF-FORTUNE
at the NAB CONVENTION
Suite 1106 • Conrad Hilton Hotel • Chicago

Commercial commentary (continued)

agape this unbelievable tv explosion, ever noticed the mushroom cloud of problems and troubles that was forming above our heads.

Most of us were so delighted with the flash and the crash that we forgot about the fall-out. And this, I suspect, is the legacy which the '50's have bequeathed to us.

We're facing, as Dick Salant of CBS told an RTES luncheon a couple of weeks ago, a "bloody time." And what will interest me in Chicago will be the way in which broadcasters assess this "bloody time" and plan for it. Can they brush aside superficial worries and immediate headaches, and get to the core of the problem?

Leaders or merely communicators?

On the surface, I suppose, the issues facing the industry seem to be such matters as restrictive legislation, government interference in programing, pay tv, option time, revocation or suspension of licenses.

But I submit that tv's real problem is none of these. The real problem is where and how can the industry develop leaders capable of handling tv's incredible power?

And the real dilemma facing the industry is whether it has the guts and manpower to assume a position of leadership in American life and thought—or whether it will revert to a neuter, spineless medium of "communications" for other peoples' thoughts, ideas and commercial messages.

I think Frank Stanton and others have been entirely right in insisting on the principle of free competitive tv, and comparing this to the principles of free speech and a free press.

But I don't think we ought to kid ourselves about the realities.

Freedom of speech is an empty phrase unless there are free, outspoken men to give it life and substance. Freedom of the press is a meaningless legal technicality, unless there are courageous editors and publishers who vigorously exercise this right.

And I doubt if freedom of tv can exist, even as a principle, unless the industry can demonstrate that it has leaders who can use this freedom with more courage and more imagination on more fronts, than we have seen so far.

The problem is an extraordinarily difficult one.

Real tv leadership requires far more complex abilities, far more scope, experience, breadth of interest and training than are needed in most industries. And many tv men, for many reasons, shrink from the idea of such leadership.

If you have been trained to look at tv as merely another business, dedicated to dollars and profits, you will resent the idea of greater than business responsibilities.

If you have been brought up to believe in ratings and in "letting the people choose" what you show them, you will hate and despise the obligation to exercise personal standards and judgments.

But unless the industry can develop men, a good many men, who will face up to these challenges, then the '60's look bleak indeed.

The NAB members who rendezvous next week at the Conrad Hilton will bring with them the knowledge that their medium, in the past 10 years, has proven as awesomely powerful as any atomic or hydrogen bomb.

What they will have to discover is who among them can best handle tv's nuclear power and where their new leaders are coming from. See you in Chicago!

KFDM-TV

DELIVERS 20.3%

MORE HOMES*

IN TEXAS' HOT SPOT MARKET

BEAUMONT - PORT ARTHUR - ORANGE

TOP 10 SHOWS**

Show	Station	Show	Station
1. Gunsmoke	KFDM-TV	6. I've Got a Secret	KFDM-TV
2. Desilu Playhouse	KFDM-TV	7. Wanted Dead or Alive	KFDM-TV
3. Hotel De Paree	KFDM-TV	8. Rawhide	KFDM-TV
4. Red Skelton	KFDM-TV	9. The Millionaire	KFDM-TV
5. Wyatt Earp	KFDM-TV	10. Perry Mason	KFDM-TV

*ARB Nov., 1959, Average Homes Per Quarter Hour, 9 a.m. to midnight

**NSI Nov., '59, Station Total Homes

CBS
ABC

Buy the
Hot Spot
Station in
TEXAS' HOT SPOT
Market

KFDM-TV CHANNEL 6

Beaumont • Port Arthur • Orange

D. A. Cannan, President

C. B. Locke, Executive Vice President & General Manager

Mott Johnson, Sales & Operations Manager

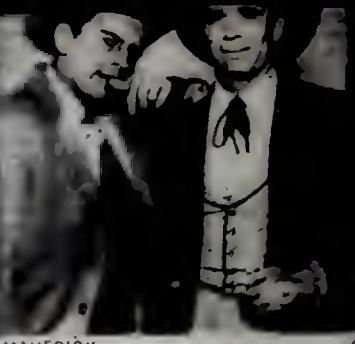
See Peters Griffin Woodward, Inc.



OZZIE & HARRIET



LAWRENCE WELK'S DANCE PARTY



MAVERICK

O



THE ALASKANS



THE REBEL



BLACK SADDLE



ROBERT TAYLOR'S DETECTIVES

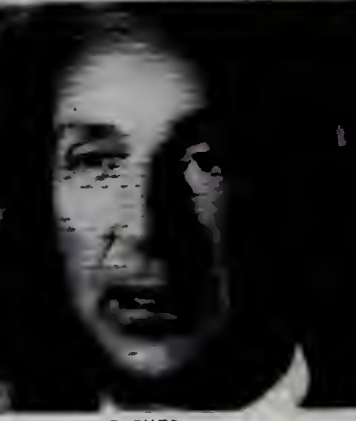
M



GIVE IT TO BEAVER



JUBILEE U.S.A.



ALCOA PRESENTS



BOURBON STREET BEAT

RE



THE FLEAN



PAT BOONE



BRONCO SUGARFOOT



LAWMAN

CO

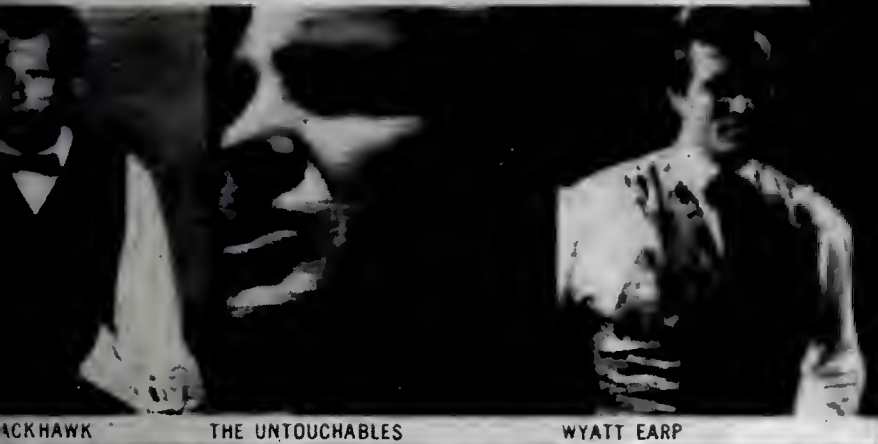




SHOW

77 SUNSET STRIP

TAKE A GOOD LOOK



ACKHAWK

THE UNTOUCHABLES

WYATT EARP



WALT DISNEY PRESENTS

JOHN DALY



ADVENTURES IN PARADISE

DICK CLARK SHOW

\$2.88


This is the cost of doing business with a thousand homes on ABC-TV.

It's the *lowest* cost per thousand going, this happy mathematical relationship between ABC's current rate and ABC's nightly position of first or second in share of audience. Since, however, cost alone is no true index of advertising effectiveness, the thoughtful buyer will ask what *kind* of homes his \$2.88 buys. Well, it buys 1,000 largely *young* homes. Homes, that is, with growing, consuming families.

This, of course, is not happenstance—but rather the deliberate, direct result of natural selection, springing from ABC's devotion to precisely the kind of programming most enthusiastically received in these younger homes.

For (impressive) example, we cite *The Untouchables*, realistic drama with documentary importance girding its excitement, the offbeat blend of laughter and action in a *Maverick*, the adult zip of a *77 Sunset Strip*, the fresh domestic comedy switches of a *Leave It to Beaver* or a *Real McCoys*.

Further strengthening the 1960-'61 schedule will be such new and coming attractions as the significant 26-episode adaptation of the *Churchill Memoirs*... outstanding series like *The Corrupters*, *Stagecoach West*, *Surfside Six*, *The Roaring Twenties*, *Asphalt Jungle*, *Nake City*, *The Flagstones*... specials like the 1960 National Elections... "Women in Politics" and Jeff Chandler as "David" in two stirring Biblical dramas.

\$2.88 reaches a long way indeed—in the most responsive direction—on ABC Television. 

WATCH ABC-TV IN '60
(more people will)

1955

1954

1953

1952

1951

1950

1949

1956

1957

1958

1959

WGAL-TV

The start of our twelfth year
 provides another opportunity to
 re-emphasize our firm resolve to program
 WGAL-TV in such diversity and depth
 as to best meet the widely divergent
 needs and desires of the many
 communities we are privileged to serve. To
 this end we pledge the conscientious use
 of our Channel 8 facilities.

WGAL-TV
Channel 8

Lancaster, Pa.

NBC and CBS

STEINMAN STATION
 Clair McCollough, Pres.


Representatives: The MEEKER Company, Inc. New York • Chicago • Los Angeles • San Francisco

SPONSOR-SCOPE

26 MARCH 1960

Copyright 1960

SPONSOR
PUBLICATIONS INC.

That trek of manpower which Burnett started to New York the past week may have some disturbing implications for Chicago reps.

One of the key transfers to New York is Ken Eddy, an associate media group head, who as head of the newly founded media setup in New York will be responsible for buying for all accounts. His function: (1) contact the networks for time; (2) obtain spot availabilities directly from the reps in New York.

Apparently, Burnett's media powers-that-be feel that their clients would be served more efficiently in spot if availabilities were garnered in New York as well as Chicago. The inference: the agency may come out better via the New York rep offices.

Other key shifts to New York: Bill McIlwain, v.p. in charge of tv (not so long ago moved the other way); Dick Zimbert, office business manager.

On Michigan Avenue there's a suspicion that Burnett's entire media buying will ultimately move to New York, thereby (a) strengthening its media service with its eastern accounts and (b) better positioning itself for going after new business.

Spot radio appears to be in for an exceptionally rich harvest from the oil refiners this spring and summer.

Among those active out of New York just the past week: Texaco, Cities Service, Quaker, Sunoco, and Esso—and most of them were buying hefty lists.

Cities Service is doing it in spurts and the budget set up by Esso will run around \$1.2 million for the year—or about what it was spending for news in radio.

Esso is also spending \$100,000 in behalf of Flit for major markets during June, July and August. This will be in conjunction with daytime network tv.

For some stations, reps report, all this oil activity is an embarrassment of riches; they're finding it difficult to fit schedules into requested periods.

Whitehall (Bates), an early shopper per usual, has renewed for Bachelor Father, Lawman and Have Gun.

It's also bought participation in Stage Coast West (ABC TV).

You can count on the technique of selling and using network daytime to take greater strides in the direction of spot the coming season.

An illuminating tipoff: the big multi-product advertisers are putting the accent more on unduplicated reach than on efficiency when it comes to their daytime investments.

In other words, they're more interested in scattering their minutes of commercial, plus crossplugs, over as many hours of the daytime and days of the week than clustering them into a selected number of programs.

One thing that now appears certain is this: NBC TV is not going to let the scatter plan remain an exclusive daytime design of ABC TV.

You can also expect to see NBC TV cut a much bigger swathe with nighttime spot carriers. It's already scheduled six hours of such as against ABC's 13 hours of spot carriers for the fall and there's no anticipating how far this device will be extended at NBC if it should find itself loaded with unsold time come early August.

Shulton (Wesley) has attached a barter angle to the hour documentary, *Race for Space*, which it's set for local clearance 24 April.

Stations telecasting the program on that date are granted a gratis rerun, provided the Shulton line is given free spots.

The advertiser, which dealt with stations over the heads of reps, posed another twist that didn't set so well with some stations: Shulton identification in each of the heavy batch of promos which was made part and parcel of the deal.

Noted demurring stations: traditionally, the sponsor's name is not included in a promo unless it's integral to the program, like the Kraft Theatre, etc.

Food business easily dominated the past week's spot tv activity out of New York.

The accounts: Lever's Light Spry, daytime minutes (K&E); Swansdown's eclair mix (Y&R); Minute Maid's High C (DFS); and Hellmann's Mayonnaise (DFS). Hellmann's also buying radio spots.

Tv action out of Chicago: Maytag Co. and Campfire Marshmallow (both Burnett) and Midas Muffler (Edward H. Weiss). Radio: Sara Lee (C&W) and Kraft Miracle Whip (JWT).

Watch for P&G to start market testing its own candidate for the clothes bleach family.

It'll be a solid wafer that can be tossed into the washing machine.

Both the dentifrices and toilet soaps have taken somewhat of a shaking up in shares of the market the past year.

The ratios, according to latest count:

DENTIFRICES: Colgate, 34%; Gleem, 22%; Crest, 13%; Pepsodent, 12%; Stripe, 8%; Ipana, 7%; others, 4%.

TOILET SOAPS: Ivory, 17%; Lux, 11%; Camay, 10%; Dial, 9%; Zest, 8%; Lifebuoy, 7%; Palmolive, 6%; Dove, 5%; Praise, 4%; others, 23%.

Both leaders in packaged synthetics are taking a walloping from the synthetic liquids. Tide is down to 22% and Cheer to 10% of the entire market, while the Lux, Ivory and Joy liquids and the all-purpose category keep clipping off more and more of the market.

Bunched together are these liquids: Lux, 3.9%; Ivory, 3.7%; Joy, 3.6%.

CBS TV affiliates needn't be surprised if the network shortly makes another gesture toward providing them with minutes for sale to spot advertisers.

The plan under contemplation, as reported by a CBS affiliates board member: letting the stations sell participations in unsold spots between 12 noon and 1:30 p.m., with each recapturable on two weeks' notice.

The stations, of course, will have to make sure they've no product conflicts.

That request last week from Schenley's Cresta Blanca to radio stations for their local ratecards is explained by the company as merely a gesture to help the distributors by finding how much any sizable campaign in radio would cost them.

According to the ad manager on Cresta Blanca, Bernard Goldberg, the jobbers would "put up all the money." Doyle-Dane-Bernbach recently got the account.

Many of the contacted stations relayed the wire to their reps.

Oldsmobile (D. P. Brother) may do a lot more buying of spot tv schedules in its problem markets for the spring.

So far it's been spending pretty heavily on that premise in Portland, Seattle and Philadelphia—each on a two-months schedule.

SPONSOR-SCOPE *continued*

The tv networks are headed for record March billings, despite the fact that collectively they have 12 less sponsored daytime hours a week than the year before.

The counterbalancing factor: 15 more sponsored nighttime hours a week.

What's been happening since last fall is this: some of the topbracket advertisers have been transferring much of their daytime investments into nighttime.

Anticipated plus margin for this March: at least 10%.

Just in retrospect, tv network daytime billings last year ran 30% of all network billings. The gross figures by network for daytime were:

NETWORK	1959	1958	PLUS MARGIN
ABC TV	\$29,005,000	\$21,827,000	33%
CBS TV	92,566,000	85,758,000	8%
NBC TV	81,532,000	64,905,000	27%
Total	\$203,103,000	\$172,491,000	18%

A frequent lament heard these days from agencies regarding the tv networks' new discount structure:

The chances of an advertiser who can afford two alternate half-hours in upper prime time over 39 weeks to get a volume discount are nil unless he spots both on a single network.

If the half-hours are spread between two networks he has to lock himself for a year to earn any discount at all and that would be the 17% allowed for the summer.

Madison Avenue admen were still talking across luncheon tables this week about ABC TV's bid to topple NBC TV for its lofty sports position.

As the Avenue appraises ABC's snatching away of the NCAA football games by a \$6-million-plus bid:

- ABC not only can now refer to itself as a rounded network but it's starting to stockpile a commodity (sports) that has a much specialized class of sponsorship.

- Relations with ABC affiliates are further strengthened and the sports challenge to NBC, if it makes real headway, could eventuate in some key alienations from the NBC affiliate roster—that is, in regions where viewers are exceptionally sports conscious.

Prudential (Reach McClinton) will continue with the 20th Century series on CBS TV for the 1960-61 season, even though it's been mulling Jackie Gleason specials.

Monsanto will decide 5 April on its continuing alliance with Conquest.

As for the network's summer Olympics, prospects are waiting for the network to decide on the pricing. It can run anywhere between \$700-800,000 per quarter.

P&G has done its own new show buying early—two of them—but as yet it hasn't got network places to put them.

The pair: the Law and Mr. John and the Peter Lind Hayes series.

Unless it gets a buyer for a half or third soon, NBC TV will start offering coverage of the July nominating conventions in small participation units.

ABC TV likewise failed to flush out any takers.

Reason for the apathy among advertisers: half of the twin events—the Republican's—looks as though it will be even more cut and dried than it was four years ago.

Total cost of the package, including election results: \$5.6 million.

Credit the current issue of Reader's Digest with the grossest attack yet on tv. The article, done by a staffer: **Must tv bring the bathroom into the living room?** Most of the cracks made in the trade about the magazine piece were of a nature that you wouldn't want to repeat before your Aunt Martha.

As one adman noted, the Reader's Digest might do well to ponder this: the mud you fling at the image of a competitive medium can splatter back on your own.

It looks doubtful whether the Humble Oil consolidation (which includes Esso, Carter, Oklahoma and Pate) will be able to put its advertising on a national basis by this fall.

The merger represents distribution in 38 states but before Humble can go nationwide it's got to settle on product names, ad policies and whatnot.

Humble (McCann-Erickson) in assets and coverage now stacks up not far behind Texaco.

A move that may have broad implications for farm radio: Allis-Chalmers has dropped out of NBC's Farm and Home Hour after a 14-year run.

Explained Allis-Chalmers' agency, Bert S. Gittens, Milwaukee: we felt a need to re-evaluate our broadcast media requirements.

Agency also said it will use the rest of the year to develop long-range media plans "to suit the changing needs of the farm advertiser."

The trade got its first conception of the income dimensions of MCA, Inc., as the result of a report made to stockholders the past week.

The company earned (net) \$5,186,066 in 1959—about 20% over 1958 earnings. Comparative breakdown of income sources:

SOURCE	1959	1958
Tv film and studio rentals	\$48,136,378	\$38,656,767
Talent commissions	8,792,414	8,816,711
Dividends from foreign subsids	8,120	243,804
Other income	849,704	712,467
Total	\$57,786,616	\$48,429,749

TvB is toying with the idea of doing a kidding exposé of the uses being made by magazines of Politz material in comparing ad page exposure and costs-per-1,000.

In carrying comparisons to the ultimate, TvB will set up claims such as these:

- Tv viewers are exposed to 39 trillion picture frames a week.
- The average minute commercial receives 1,440 picture frame exposures.
- The cost-per-1,000 per frame exposure comes to \$.00113.

Another example of how tv rates with the Ford Co. as a medium: it's set up a separate department to coordinate tv activities in advertising and sales promotion.

Named manager of the department: Hugh C. Ralston, who did ad and public relations work for the company in Europe.

General Motors has had a tv coordinator—Gale Smith—for over a year.

Because it's only good at the start for 15 months, don't be surprised if the spot vacated by John Doerfer goes to a member of the FCC staff.

This would defer the general idea to find somebody who will look good and sound like a crusader for the public good, but will act more conservatively than he talks.

For other news coverage in this issue, see Newsmaker of the Week, page 6; Spot Buys, page 60; News and Idea Wrap-Up, page 64; Washington Week, page 55; SPONSOR Hears, page 58; Tv and Radio Newsmakers, page 74; and Film-Scope, page 56.

QUALITY TELEVISION*
SELLS
RICH, RICH
SOUTHERN NEW ENGLAND



IN CONNECTICUT, QUALITY IN HORSEMANSHIP IS REPRESENTED BY THE
GOVERNOR'S HORSE GUARD. IN RICH, RICH SOUTHERN NEW ENGLAND,
QUALITY TELEVISION IS THE HALLMARK OF WTIC-TV.
OH YES, WTIC-TV PROGRAMS ARE HIGHEST RATED, TOO.

WTIC-TV 3

HARTFORD, CONNECTICUT

***ASK YOUR HARRINGTON, RIGHTER & PARSONS MAN**

A black and white photograph showing a large television set on a metal stand. A camera is mounted on top of the television. The text "LARGEST TV S" is overlaid on the image.

LARGEST TV S



SHARE

*of audience**

And look at these other facts about WBZ-TV!

■ Most national advertisers of any Boston TV station—193 compared to 148 for the second-place station. ■ Most newscasts of any Boston TV station. ■ Public service programming—234 hours and 12,667 spot announcements contributed last year to 203 charitable projects. ■ Most local air personalities—more than any other Boston TV station. ■ Most awards of all Boston TV stations.

*ARB

That's why, in Boston, no TV spot campaign is complete without the WBC station,

WBZ-TV
BOSTON

Represented by Television Advertising Representatives, Inc.



Westinghouse Broadcasting Company, Inc.





MARCH						
S	M	T	W	T	F	S
		1	2	3	4	5
6	7	8	9	10	11	12
13	14	15	16	17	18	19
20	21	22	23	24	25	26
27	28	29	30	31		

*Miss
March*

GO FLY A KITE...

is one way you may use air-waves to carry your sales message, but, Miss March says, "You get Oklahoma's greatest coverage via the air-waves of . . .

**THE STATION WITH
AN IMAGINATION . . .**

KOCO-TV
abc **5**
CHANNEL

OKLAHOMA CITY
CHARLIE KEYS, GEN. MGR.

BLAIR TELEVISION ASSOCIATES.

Reps at work

Charles W. Abbott, Jr., The Katz Agency, New York, considers tv's best buys today daytime I.D.'s and spots in, and adjacent to, network or locally-originated special telecasts. "It's only recently that national advertisers have started to buy daytime I.D.'s to any extent, and there are still many agencies which prohibit buyers from using them because the client or copy department isn't aware of their impact. I.D.'s give ample time to register with viewers the product's most saleable feature, together with trademark identification, when properly used. It was established during the war that our military recognition men could recognize enemy or friendly planes at better than one-twentieth of a second." Charles also points out that spots in, and adjacencies to, network or locally-originated special telecasts, such as state fairs, mardi gras, etc., frequently offer tremendously large audiences during daytime hours, at daytime rates. "Often the buyer can't move in fast to get these spots because of budget, but this could be overcome if agencies would set aside emergency funds for specials."



Norman F. Flynn, Broadcast Time Sales, New York, finds that more and more advertisers and agencies are turning to the "creative buys" in radio. "They're beaming commercials with believability to prospects—not just people. This is made possible by selecting stations and availabilities more carefully. It's a trend away from buying a



powerhouse exclusively. These stations did a job. However, the same budget is now used to buy more spots, strategically placed on more stations to pinpoint the audience. The payoff is greater sales, and distributors and retailers react more favorably because commercials have reached listeners with buying power." Norman feels that so-called prime time is any time an advertiser reaches his target. To sell against long-established com-

petition, the advertiser can rely on "frequency of well-placed messages, broader coverage and enough flexibility to reach his audience during many parts of the day. The smart advertiser today shies away from the shotgun approach, where waste circulation negates the most carefully planned campaign, and thinks in qualitative terms."

KILT

HOUSTON, TEXAS

WINS NATIONAL RAY-O-VAC BEST SELL AWARD

In announcing KILT as the national winner, Arthur B. Karstaedt, Ray-O-Vac customer relations manager, said:

"The fact that Station KILT won top place is a tangible indication of the hard work, ingenuity and excellent co-operation that the station gave in making the Ray-O-Vac spot radio campaign so successful in the Houston area."



Left to right — Wally Mahan, Houston Volkswagen Dealer; S. J. Evans, Houston Ray-O-Vac Representative; Bill Weaver, General Manager KILT; A. M. Anderson, Merchandising Manager Ray-O-Vac, shown with KILT Volkswagen first prize.

Other McLendon Stations

KLIF

Dallas

WAKY

Louisville

KABL

San Francisco

KTSA

San Antonio

KEEL

Portland


WAKY, KLIF, KTSA and KEEL Represented Nationally by John Blair & Co., Inc.

KABL Represented Nationally by Daren F. McGavren Co., Inc.

IN MASON CITY,

LEO

**YOU NEED
KGLO**

- **FIRST IN COVERAGE!***
- **FIRST IN PROGRAMMING!**
-  **(of course)**
- **LOWEST COST PER THOUSAND OF ANY MEDIA IN OUR MARKET**
- **THAT'S WHY THEY CARRY THE MOST BUSINESS**

*NCS #2—Pulse Oct. '59

KGLO

RADIO

MASON CITY, IOWA

one of the **KGLO • KGLO-TV • WTAD • KHQA-TV • WM-TV**
FORWARD GROUP

**See Branham Co.
National Representatives**

49th and Madison

A puzzlement!

Radio Advertising Bureau executives read the SPONSOR-SCOPE item on N. C. Rorabaugh with a high degree of puzzlement (page 12, March 5). Perhaps the record ought to show the following:

1. We've never heard anything about this project.
2. We've never talked to anybody about this project.
3. We can't quite understand why anybody would talk to the Station Representatives Association about a plan for Radio Advertising Bureau to finance a project.

4. If anybody asks our opinion, offhand we'd say we aren't very interested in the idea.

5. The \$25,000 mentioned as the cost of the project is more money than all the station representatives combined pay into RAB.

We'd appreciate "equal time" to have the above made known.

Miles David

v.p.

*Radio Advertising Bureau
N.Y.C.*

Passing the buck

When it came time to announce an increase in rates on WAVI recently, our enterprising sales manager hit upon a novel, positive approach to inform the agencies.

Guy Wadsworth, who is also assistant general manager, sent a terse note to key local agency people, which opened with this statement: "Just to show you that we don't mind passing the buck, here's one for you!"

A crisp one-dollar bill was enclosed. The dollar bill represented the increase on a one-minute spot.

"This extra dollar, when spent on your client's behalf," continued Wadsworth's note, "will give him an even lower cost-per-1,000 adults than our old card, when it came out just one year ago."

The rate increase ranged from 10% to 16%, and the station's audience was 126% of that of one year ago, according to the announcement.

*Paul Murphy
promotion
WAVI
Dayton*

Tv commercials festival

First, let me congratulate you on organizing your commercials forum. It is high time that someone recognized the importance of the filling in the television sandwich. Good for you!

Please send me information on how we can enter the current judging or submit material for consideration in the classics division.

Frank Brandt

v.p.

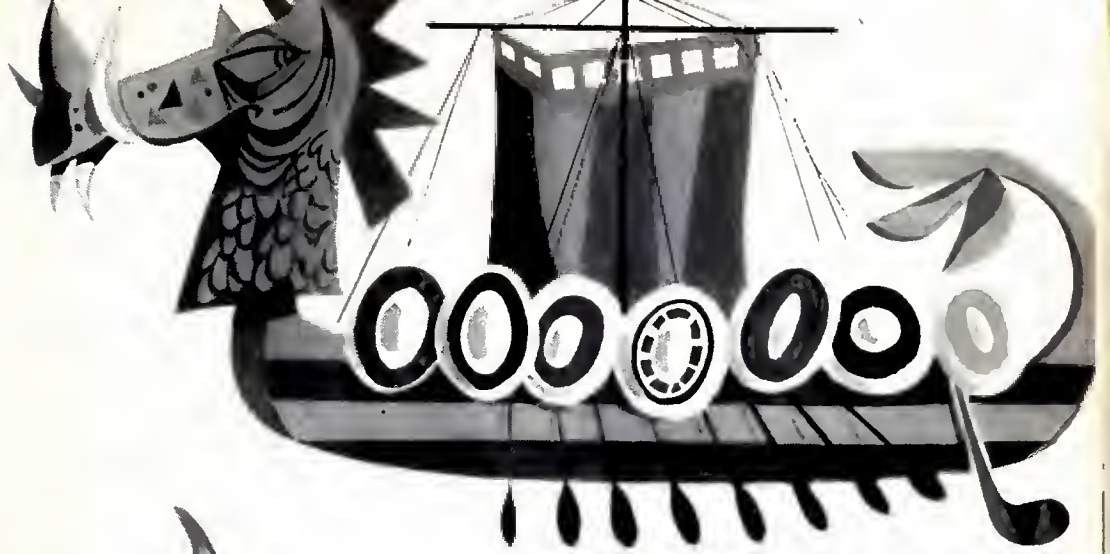
*Compton Adv. Inc.
N.Y.C.*

● Brochure and entry forms are available, on written request, from Wallace A. Ross, American Tv Commercials Festival and Forum, c/o SPONSOR.

* * *

OUR WEST COAST PRODUCER—MEMBERS DELIGHTED WITH INFORMATION RE AMERICAN TV COMMERCIALS FESTIVAL FORUM. ENTHUSIASTICALLY LEND OUR SUPPORT AS INDIVIDUALS AND SOCIETY TO MUCH NEEDED EVENT. WE ARE URGING ALL OUR MEMBERS TO COOPERATE IN MAKING IT A SUCCESS. TOWARDS THIS END WE WILL COORDINATE FILM ENTRIES FROM PRODUCER-MEMBERS THROUGH THIS OFFICE. IN ADDITION ARE LOOKING FORWARD TO SPONSORING COCKTAILS SESSION OF SOME SORT. TO MINIMIZE DATE CONFLICTS WE WOULD LIKE TO COORDINATE OUR ACTIVITIES IN THIS RESPECT WITH FESTIVAL SESSIONS. ALSO REST ASSURED WE WILL PARTICIPATE WHATEVER EXTENT DESIRED IN OFFICIAL FUNCTIONS. CONGRATULATIONS AND SUCCESS.

*Ray Patin & Jack Denove
co-chairmen
Society of West Coast
Commercial Producers
Hollywood*



Leif Ericson made things happen in Norway . . . and

WPEN RADIO MAKES THINGS HAPPEN IN PHILADELPHIA

WPEN personalities originate remote broadcasts as part of a 'PENTacular campaign available to all advertisers. Said Charles Ebner, Sales Promotion Department, Food Fair Stores, concerning a recent remote of WPEN'S Bud Brees: "Increase in store traffic" . . . "success" . . . "definite appeal". In Sales . . . And In Exciting Listening . . . WPEN Makes Things Happen In Philadelphia.

WPEN

Represented nationally by **GILL-PERNA**
New York, Chicago, Los Angeles, San Francisco, Boston, Detroit

CONSOLIDATED SUN RAY STATIONS
WPEN, Philadelphia . . . WSAI, Cincinnati . . . WALT, Tampa





ALL IN SAME BOAT

Advertising Agency Executive Alpha and his client, Mr. Aardvark, meet in secret conference with Advertising Agency Executive Zeno, and his client, Mr. Zeta, to arrange details for co-sponsorship of a television program. The conference is held at Alpha's isolated island retreat; all arrive in Alpha's seaplane.

When it's time to leave, the plane won't start. All will have to get back to the mainland in Alpha's boat, which can carry only two persons at a time. Alpha won't leave Aardvark alone in Zeno's company: Zeno won't trust Alpha alone with Zeta.

How do they all get back?

No fair getting outside help. Or swimming. Or fixing the seaplane. Or merging the agencies. Or forming the Aardvark-Zeta Company. Get 'em out by boat.

(Sure, we'll send you the solution, along with the tv solution to your marketing problems in Washington, D. C. Or ask the H-R Television man next time he calls to tell you about WMAL-TV. If you send us the correct solution, we'll send you a copy of Dudeney's "Amusements in Mathematics," published by Dover Publications, Inc., New York.

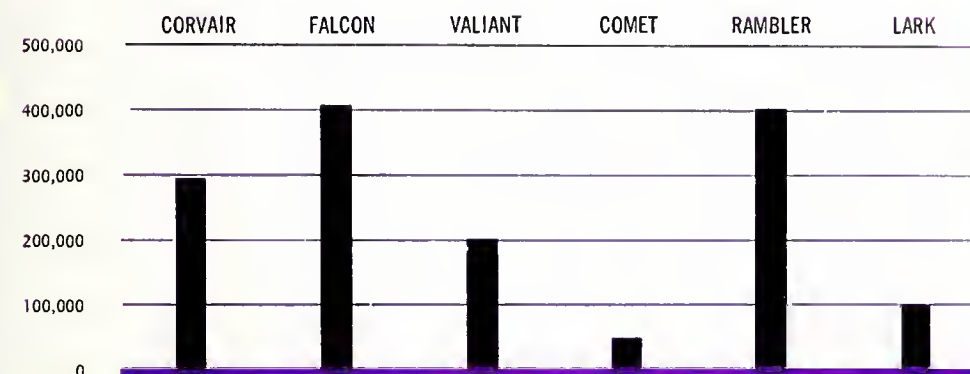
wmal-tv

Channel 7 Washington, D. C.

An Evening Star Station, represented by H-R Television, Inc.

Affiliated with **WMAL** and **WMAL-FM**, Washington, D. C.; **WSVA-TV** and **WSVA**, Harrisonburg, Va.

1960 OUTLOOK FOR COMPACT SALES



Source: *Automotive News*.

CONFUSION ON WHEELS: COMPACT CARS AND AIR MEDIA

- ✓ Detroit strategists in a tizzy as small car entries defy industry predictions, confuse current marketing patterns
- ✓ Battle among U.S. compacts, big cars and foreign midgets exasperates dealers, confuses radio/tv plans

Air media, high impact key to sales, usually is wallowing in products whose sales approach is basic and uncomplicated, but on the automotive front they are knee-deep in schizophrenia.

Most of this has come about in the last six months. Last October, after exhaustive marketing and motivational studies that covered years, the Big Three decided to join American

Motors (Rambler) and Studebaker (Lark) in the battle against imported compact cars that have invaded the U. S. market. Now all cars—domestic and foreign—are getting set for Round Two.

How schizoid is the situation that has developed? What is the effect on air media advertising?

First, there is the basic "horn-of-the-dilemma" attitude of top U. S.

motor car companies to the question of "What to push?" Dealers make more money on standard car sales, but compacts are currently selling well after a slump in December. The only trouble is that nothing keeps going strictly according to plan, and surprises turn up all the time.

A survey by *Automotive News* turned up a number of conflicting dealer opinions across the country on the U. S. compact cars. Few dealers are interested in a *smaller* car. Said one: "We could sell a 20-foot car if it retailed at \$1,600." So much compact advertising stresses economy along with fun, maneuverability, convenience, styling.

Other confusions arising from the U. S. challenge to import compacts

RENAULT

1959 sales: 90,536



AIR ACTIVITY: "Winter Olympics" and "Invitation to Paris" (ABC TV); network tv and NBC radio news

ADV. MGR.: Ethel Norling, Renault, Inc., Detroit

ADV. AGENCY: Kudner Agency Inc., New York

ACCT. EXEC.: James J. Cochran

TIMEBUYER: John Marsick

LARK

1959 sales: 75,013



AIR ACTIVITY: "Jack Paar Show"; spot campaign radio and tv; purchase of specials; regional/local tv

ADV. MGR.: James W. Orr, Studebaker-Lark, Detroit

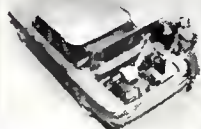
ADV. AGENCY: D'Arcy Advertising, N. Y., Detroit

ACCT. EXEC.: Frank C. Weber

TIMEBUYER: Frances Velthuys

CORVAIR

1959 sales: 127,106



AIR ACTIVITY: Shares "Dinah Shore Chevy Show" (NBC TV) "Pat Boone Chevy Showroom" (ABC TV); spot, net radio

ADV. MGR.: Jack Izard, Chevrolet-Corvair, Detroit

ADV. AGENCY: Campbell-Ewald

ACCT. EXEC.: Jack Thornhill

TIMEBUYER: R. H. Crooker

VOLKSWAGEN

1959 sales: 119,899



AIR ACTIVITY: No National air-media planned for 1960. Encourages local air media use with scripts and film

ADV. MGR.: Paul R. Lee, Volkswagen of America, N. J.

ADV. AGENCY: Doyle, Dane, Bernbach, Inc., N. Y. C.

ACCT. EXEC.: Ed. McNeilly

Timebuyer: None

OPEL

1959 sales: 38,139



AIR ACTIVITY: For 1960, Opel will have new programs mostly on radio, medium well-fitted to budget

ADV. MGR.: Gerald Millar

ADV. AGENCY: McCann-Erickson, N. Y. and Detroit

ACCT. EXEC.: John Vivian, Detroit

TIMEBUYER: (Radio) Judy Anderson

are shown by recent Pulse, Inc. and by R. H. Bruskin Associates surveys. The Bruskin AIM survey, based on 10,000 interviews, showed a decline in interest in compact cars between a November poll (when they were just coming into the market) and January 1960. The "likelihood of purchase" also declined in the same period. It must have caused a few sleepless nights in Detroit.

The survey by The Pulse, conducted among 2,500 men in five major U. S. markets showed further signs of mixed-upness. TvAR station reps, reported the survey and general manager Larry Israel, feels it shows a singular need for more spot tv for the U. S. compacts. Here are the scrambled findings on which the U. S. Motor Capital has invested millions:

One out of three car owners are potential buyers of a compact car with about 10% more in the "maybe" category. Only 17% of respondents could name all five American compacts (Comet hadn't been introduced then). Thirty-eight percent were unable to recall even three of the names. Falcon and Corvair were the best known. Rambler was the third best known—but it is in No. 1 sales position. (By this time, it seems, many interviewees weren't sure it was a compact car anymore.) Interest in compacts was most high among the young (18 to 34 years of age). But 13% of those interested in buying a compact said they'd prefer a foreign make. Pittsburgh respondents had little idea of what U. S. cars were in the compact race. San Francisco motorists were high in identification, but showed a preference for Corvair and foreign makes. Bostonians liked Rambler, and Falcon was the favorite in Baltimore and Cleveland. TvAR's analysis of The Pulse survey: "At this point, no single make has firmly established itself as undisputed leader in the field."

And this is the field that is now about to go into Round Two for the championship in market share. Comet has just entered the fray, first of the small cars to compete within a Big Three family (Comet by L-M is hitting out at all others including Ford's Falcon on the basis of "compact car with big-car styling"). Chrysler is stripping down for the donneybrook with a switching of agencies sched-

uled next fall that will affect its compact Valiant (a latecomer in last new-model season). Lark is going to make a bid ahead of next fall in air media and hit for summer business (it's the only domestic compact with a convertible). Regardless of what auto dealers have been saying in recent years about sales in automotives flattening out to spread over a whole year, spring and summer are still times of added impetus, and broadcasters can expect a burst of activity shortly—even if only in short flights.

What is significant is the way that the Big Three entries—especially Corvair and Falcon—jumped into good position within weeks of coming to market, topping many foreign makes that were years in the building. What they did was largely due to the big air support that Ford and Chevrolet gave them. Also significant is the steady climb of Renault (a big investor in tv; sponsored the Winter Olympics to demonstrate the fun and practicality of owning a Renault) in the sales arena against import champion Volkswagen. Hillman has added automatic transmission and some tv advertising, is moving into contention too with foreign leaders.

Fact is, compact cars of foreign make have kept climbing in sales; but many U.S. cars have been topping them in a relatively short time. This means that the next phase coming up in summer and fall (with possibly more U.S. compacts coming into the picture) will be a hot contest, and air media can only stand to gain. For an up-to-the-minute picture of the compact market, here is a car-by-car rundown:

Rambler—First place winner in the 1959 compact car race seems to be holding its own, in spite of the new arrivals in the field, at the beginning of 1960. But in order to keep its top position, Rambler will have to use all of its resourcefulness to counteract the threat of Falcon and Corvair cars. Compact sale outlook for 1960 sets Rambler and Falcon foot to foot (400,000 units each) and Corvair in close with 300,000. Rambler has taken a big lead with its *Journey to Understanding* (NBC TV); *Monitor* (NBC) and over 100 station tv spots. It must be remembered that radio was the one medium

(Please turn to page 48)

VALIANT 1959 sales: 48,939



AIR ACTIVITY: Shares in Chrysler network. No spot tv. Just bought 13 weeks on spot radio

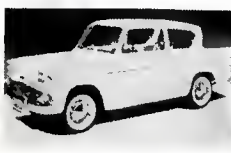
ADV. MGR.: Ted Teegarden

ADV. AGENCY: BBDO, New York and Detroit

ACCT. EXEC.: Bob Anderson

TIMEBUYER: Woody Crouse

ENGLISH FORD 1959 sales: 42,413



AIR ACTIVITY: All British Ford cars share in the Ford products advertising budget

ADV. MGR.: Don Smith

ADV. AGENCY: Kenyon & Eckhardt, Inc.

ACCT. EXEC.: Frank O'Neil

TIMEBUYER: Lou Kennedy, N. Y.

COMET Just out



AIR ACTIVITY: Network tv special Jane Wyman on "Star-time"; will share in more Lincoln Mercury shows

ADV. MGR.: Robert J. Fisher, Detroit

ADV. AGENCY: Kenyon & Eckhardt, N. Y. C.

ACCT. EXEC.: Doug Keyes, Detroit

TIMEBUYER: Lou Kennedy, N. Y.

RAMBLER 1959 sales: 194,384



AIR ACTIVITY: Monitor, NBC; co-sponsoring "Journey to Understanding" (NBC TV). Over 100 station tv spots

ADV. MGR.: Barney Brogan, Detroit

ADV. AGENCY: Geyer Advertising Inc., N. Y., Detroit

ACCT. EXEC.: L. C. MacGlashan

TIMEBUYER: Betty Powell

FALCON 1959 sales: 168,221



AIR ACTIVITY: Falcon shares in Ford activities in radio and television; dealer associations big users of air

ADV. MGR.: John Bowers, Detroit

ADV. AGENCY: J. Walter Thompson, N. Y., Detroit

ACCT. EXEC.: Joseph Swoyer, Detroit

TIMEBUYER: Ford Dealer buyers in N. Y.

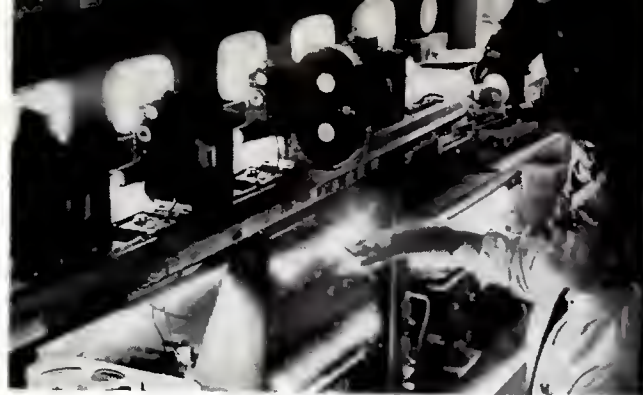
HOW

A LIBRARY OF 12,000 TV COMMERCIALS

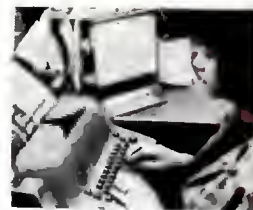
► Want to merchandise a tv show or commercial? Want to study competing commercials without screenings? Here's how agencies, clients are finding they can do it

COMMERCIALS UNLIMITED: Henry I. Sondheim, president of U. S. Tele-Service, inspects drying film that will soon become Photo-Scripts





Photos by Herb Levart



MOBILE: At left, Al Goldenthal, v.p. of U.S. T-S (standing) looks on as Curt Stahl, engineer, tinkers with portable unit being used in markets outside N. Y. to pick up and "script" local shows for selling

THE EYES: Above, around-the-clock tv activity is documented by battery of cameras and recorders. Ray Fast, technician, is at controls

FINAL TOUCH: Upper r., adding audio to "Script" before offset

SPACE-SAVER: Right, Sondheim (r) shows Herman I. Johnson, exec v.p of Hazel Bishop, compactness of Photo-Scripts. Card file holds 35 commercials, a sharp contrast to space taken up by kine cans

The answer factory for many of tv advertising's problems is a penthouse on top of 369 Lexington Ave. in New York. Here in a jumble of electronic and photographic equipment that threatens to burst the wall seams, an outfit called U.S. Tele-Service Corp., is operating as the tv commercials center for the industry.

Heart of its service is a thing called Photo-Script, end product of a battery of electronically-controlled cameras and tape recorders that pick up a synchronized word-and-picture account of tv shows and commercials. The finished Photo-Script is a sort of "storyboard after the fact," a permanent documentation on printed sheets or index cards that are far more economical and less space-consuming than kines.

More than 12,000 Photo-Scripts of tv commercials aired during the past year are now on file; new ones are being added at the rate of 1,500 a month so that by the end of 1960, the library will total about 25,000. From this library, Photo-Scripts can be purchased in all quantities.

Although less than a year old, this service already is being used by 40 of the top 50 advertising agencies (all the top 25 have drawn on it), by some tv stations, film commercial producers, the State Education Department of New York, and even by

the FTC. A number of client companies in both net and spot tv also are U.S. T-S customers; among these are Allied Chemical, Colgate-Palmolive, Lever Bros., U.S. Steel, General Electric, Hazel Bishop and Elgin Watch.

Principal use of Photo-Scripts by agencies and clients is to keep abreast of what competition is doing. They will request, for example, Photo-Scripts of all commercials for shampoo that were aired in the recent past, then leave a standing order that when a thematic change occurs, they automatically receive copies of the new commercials. At the same time, they get Photo-Scripts of their own commercials. Frequently they order copies of commercials outside their own product field simply for ideas they may apply to their own. These copies go to account execs for competitive and trend-watching purposes; to research for study; to copy for ideas, and to media for a better understanding of whom competition is trying to reach. Storage is no problem as it would be with that many kines. More than 1,000 full minute commercials fit in an attaché case or a desk drawer. In the Photo-Scripts reduced to index-card size, 35 commercials fit in a desk top card file.

John MacLeod, plans and market-

ing division of N. W. Ayer, told SPONSOR, "We've come across no other service that can do the kind of job they do in keeping us abreast of competitive commercials. In addition to its usefulness in planning new campaigns, we've started to explore a number of other areas where Photo-Scripts can be employed to good advantage on behalf of our clients."






A lot of other agencies are exploring beyond the competitive area also. Harry B. Cohen, creative director of Cohen, Dowd & Aleshire, says, "We find Photo-Scripts useful for copy ideas and in the preparation of overall marketing strategy." Charles Harrison, creative director of Lester Harrison, Inc., told SPONSOR, "We find them valuable for presentations to new clients and, even more important, to show our non-tv clients how effectively we can prepare tv commercials—and we don't have to resort to viewers or kinescopes. We intend to put all our present and future commercials into this form. What's more, we plan to have certain clients print them in quantity to merchandise their tv advertising to dealers."

At Donahue & Coe, Martin Herbert, of the media department, explained use of Photo-Scripts like this. "At the moment, we're using them in our qualitative research on tv commercials. We're analyzing the appeal of

STORYBOARD AFTER THE FACT

PHOTO-SCRIPT®
PROCESSED BY AUTOMATION

U.S. TELE-SERVICE CORP.

PAGE 3		
SPONSOR	DATE	
CITY	TIME	
SERIES NO 12546	STATION	
VIDEO	TIMING	AUDIO
	0:00:40	But Schlitz times hops perfectly.
	0:00:44	you get just the kiss of the...
	0:00:48	hops. GIRL SINGING: Know the real joy of good...
	0:00:52	living. Move up to Schlitz. ANNOUNCER: The beer...
	0:00:56	that made Milwaukee famous.

IN PERPETUUM: A tv commercial lives in a Photo-Script (above) and can be used to sell, pre-sell, test and study. Video, audio and time are recorded. Note clarity of pictures

specific commercials as to type and make-up of the audience at which the commercial is directed. We're also attempting to develop a form of pre-testing of competitive commercials as well as semantic differential testing. In still another area we're using Photo-Scripts in connection with tracing of eye movements across pictures and copy."

Every day, it seems, someone in tv advertising is thinking up a new idea. Already discovered and in limited use are:

- Merchandising. Now salesmen, dealers and distributors can be shown

an actual commercial (or the whole show for that matter) just as print ads have been shown. This was one of tv's problems in merchandising to dealers since many of them are at work while the tv show is aired. A salesman could show them a proof of a magazine ad and say, "Look what we're doing for you; so how's about better shelf facing?" Now the tv advertiser can merchandise with the tv commercial, giving tv the same advantage print has always enjoyed.

Lionel Trains, for example, gets out an annual dealer kit, showing all it has done in advertising support. This

year, it included Photo-Scripts of tv commercials.

- Orienting new personnel. Some agencies are using Photo-Scripts to acquaint new employees with what accounts have been doing, a job that used to call for screenings. One ad-man estimated that \$50 worth of Photo-Scripts can save up to 400 trips to the projection room, and he wasn't speaking of indoctrinating new personnel, but just workaday agency routine.

- Global communications. Agencies with branch offices, especially overseas, can send tv commercials around to them just as they have done with print ads, keeping them posted on copy approaches and techniques at headquarters.

Lever Bros. itself gets about 100 Photo-Scripts of each of its commercials to distribute to its offices around the world.

- Selling a tv film. Merchandising and promoting shows is still another area for which this service has significance, although it has not been used yet to any great degree. Sponsors of shows that have lasting merit (a production of *Hamlet*, for instance, or a public affairs telecast) are beginning to look at possibilities of Photo-Scripting the programs and distributing them in booklet form to schools or making them available to their dealers as premiums for store customers.

WNTA-TV, New York, has each *Open End* show reproduced on Photo-Scripts, uses these for show promotion and for publicity purposes, mailing the complete shows to newspaper tv columnists.

In line with this promotional area, still other new uses are being discovered. Johnson & Johnson recently produced a half-hour educational film which they hoped a number of tv stations would run. The problem in such an operation always has been how to show the station in advance exactly what the show would be. Photo-Scripts of the film solved it neatly; J&J simply mailed these out, lined up the accepting stations.

Videotape Center in N.Y.C. is now using Photo-Scripts to promote within the industry its new Marconi camera. (This is significant, since the Photo-Script process makes possible per-

WHAT WERE THEY DOING IN '50?

These are some of the men who were in the limelight a decade ago for their activity in the radio and tv ad fields. How many can you identify; where are they today?



1. A network head



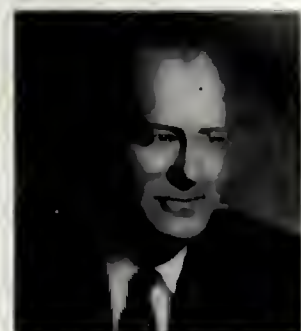
2. An agency v.p.



3. A client executive



4. A network v.p.



5. A client executive



6. An agency v.p.



7. A network v.p.



8. An agency v.p.



9. A network executive



10. An agency director



11. A producer



12. A network executive



13. A network head



14. A network head




15. A client adman

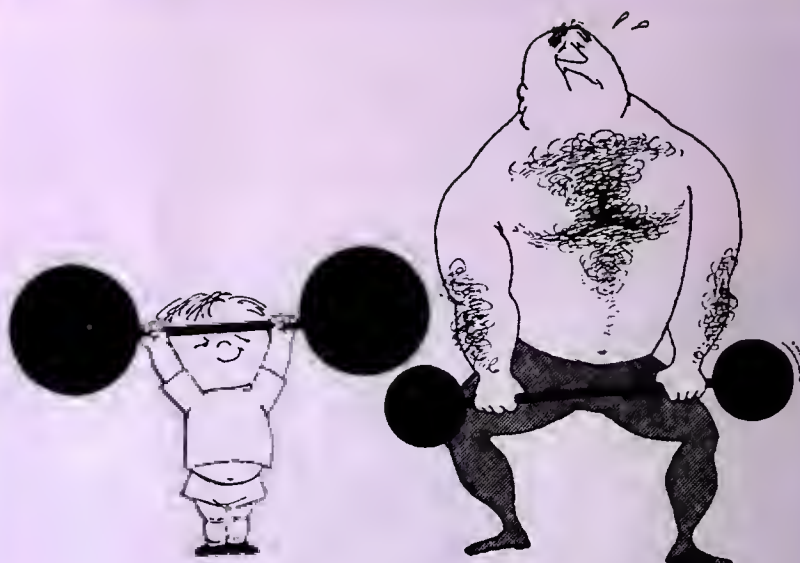


16. A producer

WHO THEY WERE, WHERE THEY WERE IN 1950

Here are the names and positions that match the faces on the preceding page:

1. **Niles Trammell**—chairman of the board, NBC. Today he's president of WCKR, Miami.
2. **Myron Kirk**—v.p. in charge of radio tv, Kudner. He's now senior v.p. at Lennen & Newell.
3. **Ben Donaldson**—Ford advertising manager. Retired today, he was ANA board chairman in 1954.
4. **Hubbell Robinson**—v.p. in charge of network programing, CBS. Today he's an independent producer.
5. **Lee Bristol**—president of Bristol-Myers; board chairman today.
6. **Wickliffe Crider**—v.p. in charge of new program development, BBDO. Now he's a v.p. at Y&R.
7. **Sylvester Weaver**—v.p. in charge of tv, NBC. Today he's chairman and gen. mgr., McCann-Erickson (International).
8. **Walter Craig**—v.p. in charge of radio/tv, B&B. He's now a partner of Norman, Craig & Kummel.
9. **Mark Woods**—vice-chairman of the board at ABC. Today he operates a laundry in Florida.
10. **Alfred Scalpone**—director of radio, tv programing, McCann-Erickson. Today he's in Hollywood as an independent producer.
11. **Fred Coe**—producer; manager of new program development, NBC. Today he's a Broadway producer.
12. **Joseph Ream**—then executive v.p., CBS. Now back with Columbia as v.p., program practices.
13. **Frank White**—president, Mutual. Today he's vice-chairman of the board at McCann-Erickson.
14. **Joseph McConnell**—president, NBC. Today he's executive v.p. at Reynolds Metals.
15. **A. Craig Smith**—v.p. charge of advertising, Gillette, then and now.
16. **Worthington Miner**—*Studio One* producer, CBS. Today he's an independent producer. 



"Like they say on XXXX, mister, 'Cream of Wheat' supplies all the **IRON** you need daily!"

LIGHT TOUCH—cartoons, created by BBDO for radio stations, get Cream of Wheat solid

CEREAL MAKER GOES 100% TO SPOT RADIO

- Cream of Wheat serves up hefty \$1 million in new business at Chicago breakfast for radio representatives
- Cereal's agency (BBDO, Minneapolis), in protocol switch, visits Windy City, thanks stations, inks contracts

BBDO, Minneapolis, knows how to throw a successful breakfast party in Chicago.

The formula is simple. Dispatch the Cream of Wheat account team (George Alarik, account supervisor; George Duffy, account executive; Betty Hitch, timebuyer), product in hand, to the Windy City. Send the city's radio representatives engraved invitations. Tell them that Cream of Wheat's ad budget is 100% in spot radio. Serve them a hearty meal and top it off with a fistful of contracts worth more than \$1 million in new business, bringing the spot ex-

penditure for the year to \$1.4 million. Guaranteed, all will have a good time.

This noteworthy switch in business protocol (the idea of Ed Fleri, BBDO, New York, spot consultant) comes as the logical conclusion to the strategy move initiated by the agency back in 1957. At that time Cream of Wheat was engaged in a fight to retain its share of the market. New brands had entered into national competition and Cream of Wheat was losing ground to them.

Seeking to stem the tide, BBDO decided to test the Cream of Wheat weather approach they were using at



Start getting ready for Spring

with "Cream of Wheat" and XXXX radio!

merchandising support from grocery trade

the time in a new medium. This weather approach is based on a study the agency made in 1955. Motivational research showed that a mother's protective urge is strongest in bad weather. The agency had applied the results of the study to tv and magazine copy, advising mothers that the best way to bolster the family's health during cold weather was to feed them Cream of Wheat.

"Although our television and magazine advertising was doing fairly well for us," explains George Alarik, "the combination was not strong enough to offset the inroads that had been made by the new competition. About this time, we grew more interested in spot radio."

Cream of Wheat began testing radio in the fall of '58, backing up its nighttime tv I.D.'s in 20 eastern markets with a schedule of breakfast time radio spots. Following this, BBDO bought a schedule of I.D.'s and 20-second announcements on WCCO, Minneapolis. This campaign lasted for two and a half months, during the coldest part of the Minnesota winter. The spots, tied in to the weather theme, were aired five times a week during the early morning hours. The final test campaign ran

during the spring of '59 in 30 leading national markets.

In all three test campaigns, the results were the same. Immediate impact, increases in sales. "The results of the tests," says Alarik, "proved that radio was the best medium for Cream of Wheat's weather advertising." In September '59, Cream of Wheat spent \$1 million and went into spot radio on 190 stations, comprising an available audience totaling 70% of all U.S. radio homes. Cream of Wheat was on the way toward regaining the share of market it had lost to its newer rivals.

How does the Cream of Wheat weather theory work?

Cream of Wheat buys radio in two ways, in bulk spots and in fixed spots. The fixed spots are aired between 6:30 and 8 a.m. The bulk spots are aired at the discretion of the station according to the weather conditions in the market. Agencies to weathercasts are particularly sought after, especially when the forecast is for low temperatures and inclemency. The announcer would end such reports by saying, "This is real Cream of Wheat weather."

The basic buy during fall and winter is for a combination of 10 fixed and bulk 20-second and 30-second spots per week. In warmer weather Cream of Wheat buys five one-minute fixed spots per week. These spots are usually spread over three stations in each market. However, this varies according to how many stations the agency feels are needed in order to

cover the market. While Cream of Wheat uses three stations in New York, they're on seven in Minneapolis, 11 in Los Angeles and one in Yankton, South Dakota. The cereal maker has no brokers, no premiums, no cooperative allowance of any kind. Its sales force consists of eight men, yet, according to Nielsen, it has 98% national distribution and with the exception of rolled oats a 40% share of the hot cereal market. These results are in part attributable to the effectiveness of the bulk spot theory. A probable reason for the success of the theory is that the large Cream of Wheat budget is something to be respected. The company reports that it is very satisfied with station scheduling of the bulk spots.

Cream of Wheat is just starting its spring push. The \$200,000 campaign will feature a new song which celebrates the season and retains the weather association. (It might be pointed out that the Cream of Wheat share of market actually rises in the spring.) The song, "Get Ready For Spring." (lyrics by Gene Kohner, head of broadcast, BBDO, Minneapolis, composition and production by Music Makers, New York) sells the idea of feeling glorious and leads quite naturally into the pitch, "The world's at your feet if you eat Cream of Wheat at the start of each perfect day." It is scheduled on 193 stations during the 6:30-8 a.m. slot.

In the offing is a new Cream of Wheat song to be used in a 13 week summer drive on 184 stations.

MAKING IT OFFICIAL, Betty Hitch, BBDO, Minneapolis, sets up shop in agency's Chicago office to sign over \$1 million in new business. With her, Bob Walton, John Blair & Co.



spot tv's 4th quarter: up 13.3%

► TvB-Rorabaugh report of gross time billings shows \$165.7 million was spent by advertisers compared with \$149.1 million during the corresponding 1958 quarter

National and regional advertisers invested \$165,732,000 in spot tv during the last three months of 1959, according to gross time billings tabulated by N. C. Rorabaugh for the Television Bureau of Advertising.


Billings during the corresponding quarter of 1958 came to a total of \$149,105,000.

A comparison of 316 stations reporting during both periods revealed an increase of 13.3% in spending.

Below is a list of the top 100 spenders during 1959's last quarter, ranked by expenditure.

The top five spenders are P&G, Adell Chemical (Lestoil), General Foods, Bristol-Myers, Colgate. ▼

1. Procter & Gamble Co.	\$12,035,400	34. Revlon, Inc.	\$806,000	67. Chesebrough-Ponds, Inc. ..	\$504,500
2. Adell Chemical Co.	4,424,200	35. Schick, Inc.	802,100	68. B. T. Babbitt Co., Inc.	499,800
3. General Foods Corp.	3,592,200	36. Anheuser-Busch, Inc.	767,200	69. Falstaff Brewing Corp.	496,100
4. Bristol-Myers Co.	3,536,600	37. E. & J. Gallo Winery.	732,100	70. Tea Council of U.S.A.	493,100
5. Colgate-Palmolive Co.	3,266,300	38. General Motors Corp.	724,000	71. Fels & Co.	491,800
6. American Home Prods.	3,207,800	39. Philip Morris, Inc.	719,100	72. Parker Pen Co.	483,900
7. Brown & Williamson	3,007,200	40. Pepsi Cola Co./Bottlers ...	714,000	73. Esso Standard Oil Co.	481,000
8. Continental Baking Corp. ...	2,933,500	41. Carter Products, Inc.	711,100	74. Hertz Corp.	479,800
9. Lever Brothers Co.	2,742,100	42. R. J. Reynolds Tobacco ...	695,100	75. Alberto-Culver Co.	470,500
10. International Latex Corp. ...	2,687,600	43. National Biscuit Co.	690,900	76. Swift & Co.	456,700
11. Miles Laboratories, Inc. ...	2,267,900	44. General Toy Co.	688,500	77. Quality Bakers	449,500
12. Warner-Lambert Pharma. ...	2,100,800	45. Consolidated Cigar Corp. ...	687,000	78. Welch Grape Juice Co.	449,200
13. Vick Chemical Co.	1,966,500	46. Andrew Jergens Co.	683,600	79. Kayser-Roth Hosiery Co. ...	440,100
14. Pillsbury Co.	1,794,300	47. General Motors/Dealers ...	668,000	80. Standard Oil Co. (Ind.) ...	437,200
15. Standard Brands, Inc.	1,517,900	48. Lanolin Plus, Inc.	667,500	81. Associated Products, Inc. ...	435,700
16. Kellogg Company	1,404,800	49. No. Amer. Philips Co.	630,600	82. Piel Brothers	432,700
17. Robert Hall Clothes, Inc. ...	1,346,300	50. Helene Curtis Ind., Inc. ...	621,400	83. Pharma-Craft Corp., Inc. ...	430,300
18. Nestle Co., Inc.	1,337,700	51. Heublein, Inc.	614,800	84. Interstate Bakeries Corp. ...	428,700
19. American Tobacco Co.	1,332,000	52. Norwich Pharmacal Co. ...	610,200	85. Exquisite Form	418,400
20. Liggett & Myers Tob. Co. ...	1,293,900	53. General Mills, Inc.	610,100	86. Chrysler Corp.	418,100
21. Wesson Oil & Snow Drift ...	1,062,400	54. Minute Maid Corp.	603,200	87. Louis Marx & Co., Inc.	417,000
22. Sterling Drug, Inc.	1,061,500	55. Texize Chemical Co.	586,500	88. Atlantis Sales Corp.	416,600
23. William Wrigley, Jr. Co. ...	1,047,200	56. Carling Brewing Co., Inc. ...	580,500	89. E. F. Drew & Co., Inc.	401,000
24. Avon Products, Inc.	1,039,500	57. Pabst Brewing Co.	575,700	90. Duncan Coffee Co.	398,200
25. J. A. Folger & Co.	1,026,900	58. Shell Oil Co.	558,000	91. United Vintners, Inc.	396,100
26. Ford Motor Co./Dealers ...	999,700	59. Drug Research Corp.	547,500	92. Sun Oil Co.	388,000
27. Coca-Cola Co./Bottlers ...	991,900	60. Ralston-Purina Co.	544,000	93. National Dairy Prods.	387,000
28. Plough, Inc.	916,300	61. Maybelline Co.	543,100	94. Chunky Chocolate Corp. ...	385,500
29. Vux Factor & Co.	908,000	62. Helena Rubinstein, Inc.	531,700	95. Monarch Wine Co., Inc. ...	384,600
30. Wander Co.	874,700	63. Jos. E. Schlitz Brewing ...	528,000	96. Contadina Foods	382,500
31. Corn Products Co.	837,000	64. American Chicle Co.	522,500	97. Lanvin Parfums, Inc.	379,400
32. Quaker Oats Co.	828,300	65. Gillette Co.	513,700	98. Food Mfrs., Inc.	377,600
33. P. Lorillard & Co.	826,100	66. U. S. Borax & Chemical ...	511,100	99. Paxton & Gallagher Co. ...	372,500
				100. Gold Seal Co.	368,500



"radio needs a
harder sell"

"radio gets
shortchanged"

Two views of radio's sales needs

- ▼ A seller and a buyer speak out on spot radio's sales problems and suggest several hard-hitting solutions
- ▼ They are Arthur McCoy, executive v.p., John Blair & Co., and Harold Fair, tv/radio v.p., Bozell & Jacobs

Radio in 1960 has old, unfulfilled dreams as well as some new, more hopeful ones. How to fulfill the old and enhance the new is a double-barreled question puzzling those in the radio industry, particularly those interested in spot.

That's why SPONSOR asked two radio professionals to talk about spot radio. They are Art McCoy, executive vice president of John Blair & Co., and Harold Fair, v. p. for tv and radio at Bozell and Jacobs agency,

both New York. They're concerned with spot, as seller and buyer, because most national and regional advertisers are putting their radio dollars into spot rather than network.

These distinguished advertising men probe into some of the reasons why radio today needs a harder sell, and they outline several actions which can be taken to foster radio as a better understood and therefore better used medium. Their comments appear on the following two pages.

Despite the difference in the angles of their views, both agencyman and representative see the same needs and work toward the same goal: effective use of radio advertising.

They agree radio today demands more documentation and a harder sell than ever before. They agree, too, that some responsibility for radio's "defensive" position is attributable to the actions of radio people themselves. But, they contend, agencies and clients have been remiss in not understanding radio and not listening to its new sounds.

They cautioned that radio, as the largest mass medium available to advertisers, should not be overlooked or misused by the modern marketer. Set circulation is almost 100% of all U.S. homes, indicating a quantity of audience interest to any advertiser.

THE SELLER SAYS: RADIO GETS SHORT SHRIFT

Sponsors and agencies—as well as the radio industry—are being severely short-changed by the misuse, or lack of use, of radio advertising. This is because agencies and clients are wearing blinders, asserts Arthur McCoy, executive vice president for John Blair & Co., station representatives located in New York City.



SELLER'S VIEW of agency radio omissions is blueprinted by Art McCoy, exec v.p. at John Blair & Co., station representatives



SPONSORS of successful radio drive include W. Iam G. Mennen, Jr., (l), Mennen Co. v.p., with Jack R. Thompson, Warwick & Legler a.e. Stations merchandised saturation drive

These blinders, he charges, are keeping advertisers and agencies from realizing the sales potential available in the use of radio, and spot particularly. And he finds fault with "the biggest agencies, with their enormous dollar budgets" for the "misunderstanding" of radio and, therefore, a misuse of the medium or a complete avoidance of it in media planning.

Mr. McCoy and Harold Fair, vice president for tv and radio at Bozell & Jacobs agency, also New York, agree on several fundamentals. Mr. Fair's suggestions as to what can be done within an agency to improve the comprehension and the quality of radio advertising appear on the opposite page.

Mr. McCoy, in charging that radio is getting short shrift from all too many non-media people in agencies and from the accounts whom they represent, is quick to admit that the radio industry itself is responsible for many of these alleged sins of omission. "Many stations and reps backbite, and sell with a sour grapes attitude."

One agency plans board vice president told him, for example, that he was "fed up with the attitude of many radio salesmen. When they don't get an order, they come in and knock the competition and make a big stink with everyone on the account, all up and down the line, as well as with the client. Print and tv people don't do this. This makes us think a lot more of them, if only for that one reason!"

Radio people also, in too many cases, tend to inflate figures, stress quantity and omit quality, and persist in grinding their own axes without bothering to grind that of the prospective client. So charges Art McCoy.

The agencies and clients have *their* failings, however, and he feels these are especially significant. They occur on the buying side. In his continuing effort to bring media and agencies closer together so they can hypo sales for clients, he has made several general conclusions about the ineptness of radio usage.

1. "The pressure of current fad buying closes out sound thinking by

decision makers." Buyers are perfectly capable of understanding and buying almost all media, radio included. But buyers, he says, don't make the major decisions as to which media will be given the nod. And the account people, agency management and clients, themselves, get caught up in fads.

"In the 40's, the buying fad was radio. Before then it was print. Since then, tv." Radio had rather a short heyday, and since then has been caught in the squeeze of agency men's personal preferences. "The heads of agencies and of departments within them are print-oriented. And the boy wonders of the agency world today became famous through television."

Radio, "in an in-between stage, never got to the highest levels of decision within an agency. Before it could move upward in comprehension and in favor, tv rushed in and took over."

2. This non-radio orientation, he thinks, has led to an over-emphasis on radio research—facts, figures and statistics—and almost oblivion to the importance of copy.

"All the really great ad campaigns started with an idea," says Art McCoy. "Sensational copy ideas occur in all media, and have shown up many times in radio in recent years despite its lack of acceptance at top levels."

Copy is the crux of successful radio advertising, yet too few agencies have radio copy specialists or any understanding of what sound really is, he charges. Account men at many agencies "wouldn't know how to go about getting good radio commercials because they have no radio copy specialists."

He says the giant shops, by and large, don't seem to originate distinguished radio copy.

3. "Radio is over-researched," and the new agency hybrid, the media research specialist, "doesn't have anyone disagreeing with him, so his word has become law and his ego supreme!"

Some of the bigger agencies have created a post between media and research, with both departments rely-

(Please turn to page 46)

THE BUYER SAYS:

RADIO NEEDS A HARD SELL

Radio isn't being given short shrift, as the station representative executive charges in the adjacent article. But it is being given *harder* shrift, says Harold Fair, vice president in charge of radio and television for Bozell & Jacobs agency in New York.

Here's what he means by this:

Radio today is more difficult to sell to the client than ever before. It requires more hard-sell, facts and solid documentation than other media. Account people and agency plans executives have to work harder, themselves, in preparation for either an all-radio presentation to the client or for one which encompasses radio in the total projected campaign.

How and why does this happen? It was all too easy, says Harold Fair. The transition period from radio to
(Please turn to page 46)



BUYER VIEW on how radio can be presented to client is given by Harold Fair, v.p., Bozell & Jacobs, who gives tips on preparing radio presentations for clients

BOZELL & JACOBS HAS 60-PLUS SPOT RADIO CLIENTS

Bozell & Jacobs, a multi-million-dollar agency, maintains 12 autonomous offices all over U. S. and currently services 63 spot radio accounts. Asterisk denotes major national and/or regional advertisers

*TURTLE WAX	NORTHLAND ICE CREAM CO.
*NATIONAL LP GAS COUNCIL	DDNALDSON'S DEPT. STORE
*OMAR BAKERIES	MINNEAPOLIS DOWNTOWN COUNCIL
*HALL BAKERIES	*MAICD ELECTRONICS (HEARING AIDS)
*LEAF BRANDS	*SHIELDS & CO.
VAN MERRITT BEER	*CENTRAL HUDSON GAS & ELECTRIC CO.
KIMBLE CANDY CO.	*PEDPLES NATURAL GAS
GARY HOBART WATER CO.	*METROPOLITAN UTILITIES DIST.
*PENNY SHINE	*BRANDEIS STORE
ZIP WAX	SAFEWAY STORES
KEENE INDUSTRIES (HOUSEWARES)	*STDRZ BREWING CO.
*RESTONIC MATTRESSES	*DIVIOEND GASOLINE
*ARISTOMAT STOVE MATS	*SKINNER MFG. CO.
INDEPENDENT TELEPHONE COMPANIES	AK-SAR-BEN
HOUSTON LANDSCAPE NURSERYMEN'S ASSN.	SCHIMMEL HOTELS
FIDELITY BANK & TRUST CO.	IDWA FINANCE
*UNITED GAS CORP.	FIRST FEDERAL SAV. & LOAN, SIOUX CITY
HOUSTON FIRST FEDERAL SAVINGS & LOAN ASSN.	GENERAL APPLIANCE
*AMERICAN FLETCHER NATL. BANK	STOCK YARDS NATL. BANK
UNION FEDERAL SAVINGS & LOAN	*METZ BAKING CO.
MERIDIAN MUTUAL	*CUDAHY PACKING CO.
BEST GRANO CLEANERS	SIDNEY RODED
*LASTINGS MFG. (CASITE ADDITIVE)	*WASHINGTON NATURAL GAS CO.
*PUBLIC SERVICE CO., IND.	HULING BROS. BUICK CO.
*LOUISVILLE GAS & ELECTRIC	*EL PASO NATURAL GAS CO.
*SCHREIBER MILLS	ARTHUR MURRAY DANCE STUDIOS
*SAFEWAY STORES	*CHILDS BIG CHAIN SUPER MARKET
CABLE CHEVROLET	BILL HANNA FORD SALES
COUNTRY CLUB PLAZA ASSN.	HOLMES PONTIAC CO.
*W. O. WASHBURN CO. (BALM ARGENTA)	NATL. BANK OF BOSSIER
*BURMA VITA CO. (VITA SHAVE)	



SET 'EM UP say loquacious beer mugs (l to r) Schultz, Dooley, Sudds, The Countess, whose antics make tv spots sparkle

Talking-mug plugs hike beer sales

- ✔ Utica Club captures the fancy of upstate N. Y., parts of Pa., with antics of talking beer mugs in tv film spots
- ✔ Covers 11 markets year round; features tv characters in all other media efforts and throughout merchandising

A talented troupe of talking beer mugs is playing to wildly enthusiastic houses in upstate New York and parts of Pennsylvania. Fan mail is pouring in and, incidentally, they're selling an awful lot of Utica Club beer.

Doyle Dane Bernbach put this show on the home screens for West Hill Brewing Co., Utica, N. Y., just a year ago, and it looks like it's here to stay. The stars are Schultz and Dooley, a couple of old-European pub types, who disagree with one another on just about every-

thing, except their insistence on beer brewed the old-fashioned, naturally aged, Utica Club way.

Schultz and Dooley, who talk through their lids, which open and close in the manner of the human mouth, appear nightly on nearly all tv stations in New York State outside the city of New York, plus two outlets in Pennsylvania. Their shows, 60 and 20 seconds in length, are presented both as separate spots and during commercial time on Utica Club-sponsored, half-hour syndicated films—currently *Rescue 8*, *Bold Ven-*

ture, *Sea Hunt* and *State Trooper*.

Most of the 13 half hours of film now in Utica Club's weekly lineup are slotted for 10:30 p.m., though a few are at 7 p.m. The separate spots, nearly all prime evening time chain-breaks, range in frequency from five to 18 per week, most markets receiving about seven.

"Well over half of this good-sized budget is in the tv campaign," points out a.e. John McManus, "and the Schultz and Dooley theme also carries over to our outdoor, print and radio advertising. Sales increases since the campaign began have been considerable, and we expect to continue with it indefinitely."

In New York, Schultz and Dooley reach viewers over WAST(TV) and WTEN-TV, Albany; WBNF-TV, Binghamton; WBEN-TV, WGR-TV and WKBW-TV, Buffalo; WPTZ (TV), Plattsburgh; WROC-TV, Ro-

chester; WRGB (TV), Schenectady; WHEN-TV and WSYR-TV, Syracuse; WKTV (TV), Utica; and WCNY-TV, Watertown. Pennsylvania outlets are WSEE-TV, Erie, and WBRE-TV, Wilkes-Barre.

Schultz, Dooley and their supporting players are the offspring of DDB's creative triple threat: Bill Bernbach, agency president; writer Dave Reider and art director Bill Taubin. They figured talking beer mugs with definite, consistent characteristics would be a natural for a continued series of entertaining situations—and for sales.

"Extreme pains have been taken to develop these characters," explains DDB radio/tv director Don Trevor. "Our creative people put themselves right into the old-European pub world of Schultz and Dooley to produce material that is not only funny, but totally in character as well."

As an indication of how they "live" the part at DDB, when Dave Reider was telling SPONSOR about Schultz, he just naturally fell into a brisk German accent, while he emitted a soft-spoken Irish brogue when discussing Dooley.

"Schultz is a little on the pompous side but lovable," instructs Reider. "Dooley, his sidekick and co-worker in the bar, has more feel for the humorous and when arguments break out, usually gets the best of them."

The DDB creative team adds six new episodes—three 60's and three 20's—to the repertory every three months. Schultz and Dooley started out as the only talking crockery in the Utica Club spots, but in the third flight they were joined by an aggressive, unmarried lady beer mug from Hungary, sounding somewhat like Zsa Zsa, whom they immediately dubbed "The Countess." Then came a Keystone-type cop beer mug named Sudds, whose voice calls to mind W. C. Fields. Reider let SPONSOR in on the previously-guarded secret that "Two more delightful characters are in the kiln."

Adds Trevor, "All of the characters are in keeping with the client's attachment to the way many things were done in the good old days, especially brewing beer. Thus it is right in character for them to compare new-fangled brewing methods

with the old-fashioned way Utica Club is brewed."

To aid the outspoken mugs in their eulogies of Utica Club, agency v.p.-copy chief Phyllis Robinson and Reider composed a lyric for them, which they either recite or sing to a lively beer-drinking tune by Mitch Leigh of Music Makers.

The lyric:

Oh brew me no brew
with artificial bubbles,
Those carbonated beers of today.
'Cause Utica Club'll
Still take the trouble
To age beer the natural way.
Utica Club. U.C.!

A Schultz-Dooley episode usually has its origin at a Reider-Taubin meeting. They develop the rough plot and, joined by DDB producer Ernest Hartman, work up a rough storyboard.

Then the actor selected by DDB to do all of the male mug voices, comes in for an ad lib session, which is taped, and usually yields rich humor for the commercials—not to mention a barrage of gags that don't get into the commercials.

"Though beer is considered a mass product, we don't talk down to the audience in our commercials," says Reider. "The level of the humor is quite high, yet it does have the needed mass appeal, as is shown in

the letters of approval from all kinds of people."

Once the final script and storyboards are complete, the audio is taped and turned over to the production group. Nicholas Farkas, of Farkas Films, works up the sets in conjunction with DDB's Hartman. Co-producer puppeteer Lou Bunin and his crew develop the action for the mugs. Their job is most complicated as they crouch under the "bar" on which the mugs perform and must look into a mirror to follow the action. Then come rehearsals, and they're ready to roll 'em.

Schultz and Dooley's overwhelming tv success landed them an ever-growing role in Utica Club's other advertising and promotional efforts. By now there's scarcely an area they have not taken over. Utica Club's billboards are like a still from one of the tv spots, with just a few words added—all of which can be understood fully only by those who've seen them on tv.

Schultz and Dooley are featured in point-of-purchase material, direct mail to the trade, beer cases and cartons. Now they're to be added to the bottle label and shown on company trucks.

Another indication that free reign to creativity can win appreciation, and sales, from the tv audience. ■

UNDER THE TABLE but soberly at work is puppeteer Lou Bunin. Others in Utica Club production session (l to r): Nick Farkas, film producer; Bill Taubin, art dir.; Ernest Hartman, producer



McCoy

(Continued from page 42)

in on this new media research specialist. This individual in too many cases, says Art McCoy, "issues edicts about the research he believes in and tends to use data which don't give radio a fair appraisal." Another problem: "There's no one above him, so there's no one to put thumbs on the guy if he's wrong. We've been able to prove time after time that he is."

4. Radio "just isn't understood, and a lot of people won't take the time or trouble to find out about it." As the biggest mass medium existent, radio requires consideration in media planning and comprehension in using it, says Mr. McCoy.

What does he recommend?

He thinks there are several positive steps which agency management can make. First, he thinks a member of the executive committee or an agency partner should be a radio specialist—not a propagandist but a professional who knows the advantages as well as the limitations of radio. Because, in his opinion, the well-rounded creative adman knows *all* media, and plays no favorites.

Secondly, he thinks the creative

writing and production function should be split among media so that there are radio specialists. These staffers would concentrate in working with "sound" and the special appeals which sound can make.

Thirdly, he suggests that the executive officer most directly conversant with radio delegate assistants to become specialists in the medium, so that when radio is called for in a campaign someone has ready answers as to how best it can be used. These men could translate ideas into terms and possible profit for the advertiser, and clear away the underbrush of confusion in radio research.

How do you go about making an over-all advertising executive a radio specialist?

Mr. McCoy suggests that the adman visit and talk with people in every phase of the radio industry itself—with trade associations, stations and representatives, research organizations, pollsters. "They should check into radio copy seminars, such as we at Blair have available at any time. Most important, they should hear tapes and more tapes—really learn what sound is and understand what it can do."

Creative radio, he says, requires a creative dynamo at a top agency level.

FAIR

(Continued from page 43)

tv was speedy, almost overnight, unlike the slow, relaxed swing from print to radio.

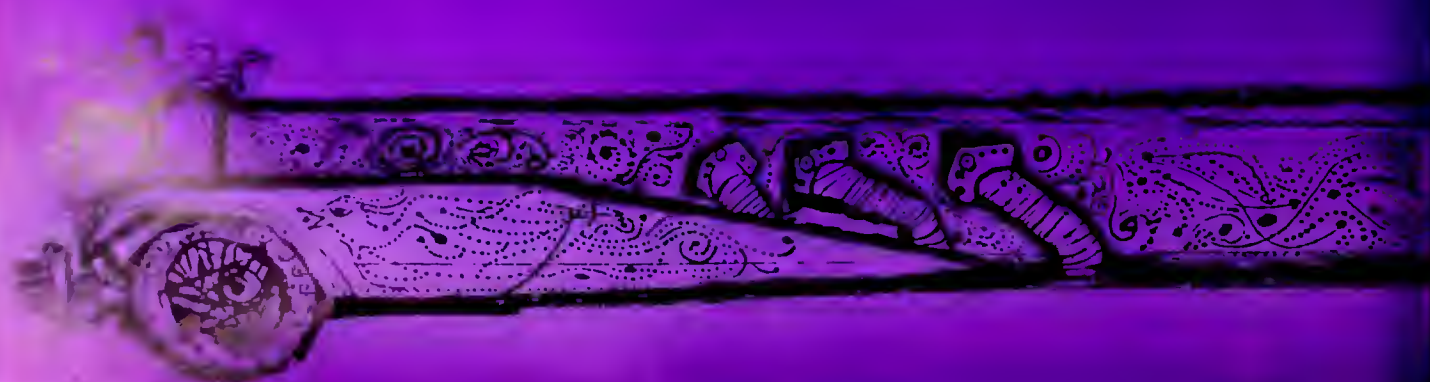
As Mr. Fair says, "Radio was swept into a corner . . . and not many people have bothered sweeping it out again."

He sees too many agencies, therefore, with top-level account and management people who don't understand how to use radio as an advertising medium. "They're unaware of the vast changes which have taken place since the advent of television. They seem to have an open mind to other media but a closed one to radio suggestions."

Harold Fair thinks radio can be universally used, "by any kind of a client at one time or another for special kinds of jobs." He can't envision a client never having a need or use for the sound medium at some time.

How do he and his associates pre-

SPOT-BUYING FACTS NOT ON THE RATE
CARD ABOUT KPIX, SAN FRANCISCO



sent a radio copy and media plan to clients? Here are some of his informal recommendations.

1. Make sure you know your subject, and everything about it. This means you use the account men—backed up by radio specialists—who understand *exactly* why radio has been recommended.

2. Support your radio idea with specifics—all of the documentation you can get. You can be sure the radio proposal will be challenged!

3. Incorporate radio most of the time as a part of the over-all advertising program. Seldom will you want to advocate an all-radio drive. And when you suggest radio as a supplement or complement, make sure you have developed a pinpointed marketing need and match it with a pinpointed radio campaign.

4. Know both the quality and the quantity concepts. Numbers *per se* are more important in radio today than in other media because radio requires frequency in order to make an impact. Radio listening is not exclusive or individualized, in the sense that people are doing something else while they're tuned in.

You may have to repeat a commer-

cial several times before it's really heard. Take into account this need for frequency, or—in other words—quantity. These are the box-car figures of total audience, cumes, costs.

5. You need, however, to supplement this quantity concept with quality. Radio commercial copy has never been so important. And the local people who deliver your commercials are more significant in your final sales results than ever before. When we make a client presentation involving radio, we make sample commercials and preview the tapes.

6. In any client presentation, an agency usually features the men who most command the client's confidence. In radio, this is even more necessary. Spotlight your No. 1 agencyman in terms of the specific client. Let him carry the ball—but be sure he's briefed *and* backed up in the meeting with radio spokesmen.

7. Highlight the general virtues of radio with specific, down-to-earth applications to your client's special marketing and sales needs.

8. Be sure to get down to brass tacks or elementals. Agency people often assume too much specific knowledge on the part of their clients. They

skip too blithely over salient points. Cover the radio basics, not in labored and droning form, but as a piquant bit of information which leads to the precise plan you have in mind. A strong or imaginative client will then pick up this ball and run with it. He'll pursue the suggestion further, ask questions, challenge you.

9. Give yourself a fair shake, but give the client one too. He shouldn't be a sounding board for someone's personal prejudices. If you believe radio can help do a selling job, say so. Stand up and be counted as to what you believe. But don't propagandize *any* medium!

He terms these nine points "points of view" rather than "rules"—"personal views of radio approaches useful in today's marketing world." He explained to SPONSOR, "They're not intended to be the ultimate word on how to develop and sell a creative radio idea!"

Harold Fair's approach to radio, however, is necessarily unique among agency management people, if only because of a long and varied grounding in the broadcast business. This helps him to determine how radio can be used, and used profitably. ♦

MOST NATIONAL ADVERTISERS OF ALL SAN FRANCISCO TV STATIONS

And that's not all! ■ Most local live shows of all San Francisco TV stations ■ Most newscasts of all San Francisco TV stations ■ Only over-all rating gain scored by a San Francisco TV station in 1959 ■ Most total advertisers of all San Francisco TV stations ■ That's why, IN SAN FRANCISCO, NO SPOT TV CAMPAIGN IS COMPLETE **KPIX 5** WITHOUT THE WBC STATION, SAN FRANCISCO

Represented by Television Advertising Representatives, Inc.

WESTINGHOUSE BROADCASTING COMPANY, INC.



Ran Her to the first place in the compact car field. Rambler hasn't won this. Rambler was the first of the compact cars and its commercial copy stresses this fact and also that Rambler is tops in sales; that it is the only car manufacturer working three shifts a day, six days a week to keep up with sales.

Volkswagen—The No. 1 among all imported small cars. Volkswagen of America has planted deep roots in American soil with 15 distributors and more than 100 dealers. "The one fact that has kept Volkswagen out of air media is that in many parts of the country cars and trucks are in short supply. VW would naturally be hesitant to buy radio tv (if we had the budget, which we don't) when the main effect would be to increase demand even further than supply." These were the words of Paul R. Lee, Volkswagen's advertising manager. Mr. Lee added: "Sales are more dependent on how many we can get over from here. We are No. 1 in sales in 11 states. VW's annual budget is in excess of \$1,000,000

mostly in national magazines. But the company encourages regional and local radio and tv spot.

Falcon—Aiming at the leadership in the compact car field. Falcon is trailing Rambler very closely at the end of 1959, but getting closer as shown in 1960 estimates. Falcon is making up 30% of Ford sales. Ford Motor probably will build 500,000 to 600,000 compact cars in 1960, according to James O. Wright, division general manager at a press conference. This estimate includes the new Falcon station wagons just introduced. Air media strategy is linked very closely to Ford's budget.

Renault—With the "winning" of the Winter Olympic Games at Squaw Valley, Renault is ready again to hit the market hard with an ABC TV *Special Invitation to Paris*, plus concentration on a network tv weekly, seasonable specials and network radio (NBC) news five days per week every week. Jack J. Cochran, v.p. and account supervisor (Kudner Agency) for Renault is the strategist in this contest. Cochran said: "We feel very confident with Renault's successful coverage of Squaw Valley that Kudner is giving Renault a

a T.W.X.
from
"REX"



**C-O-M-M-A-N-D-I-N-G
L-E-A-D-E-R-S-H-I-P**
on all viewing fronts!

WREX-TV continues to dominate Rockford and Area Viewing . . .

- **AT NIGHT**
45 of the Top 50 Shows . . .
- **IN THE DAYTIME**
All 20 of the Top 20 Shows
- **TOP WESTERNS**
7 of the Top 8 Shows
- **TOP FAMILY SHOWS**
5 of the Top 5 Shows
- **TOP SPORTS, SYNDICATED FILM, MOVIES, PUBLIC SERVICE.**

*Source ARB Oct. 25 - Nov. 21, 1959

IN FACT . . . All Day and All Night! . . . Every Hour of the Week is "Good Time" on . . . WREX-TV



**THE
SHAPE
OF
THINGS
TO COME!**

**COMING
SOON**

 **A. M. BASCH** 
Vice Pres./Gen. Mgr. Represented by N-B Television, Inc.

WREX-TV
channel 13

lot of 'get up and go' and the impact will be felt in sales for 1960 carrying Renault to the very leadership of the imported compact car field. Last year we carried the ball for Renault with specials like *Invitation to Moscow*, which pulled 42.3% share of audience—the highest of any special in 1959—CBC TV; *Moon and Sixpence* won top Sylvania Award as the outstanding television show of 1959—NBC TV; *Orange Bowl*; *Winter Olympics* and on April 27 over ABC TV we'll offer Maurice Chevalier and Fernandel in *Invitation to Paris*." **Lark**—"This is the year of the Lark," said Frank C. Weber, D'Arcy executive vice president and account supervisor for Lark. "Strategy of use of broadcast on the Lark has been threefold: Through continued use of Jack Paar on NBC TV; of short, intensive spot campaigns on

radio and tv; and through the purchase of specials (such as the 4-day radio broadcast of the Newport Jazz Festival). Also through the fostering of regional and metropolitan area dealer association activity in television."

Corvair—Winner of the Motor Trend Award, Corvair enters 1960 with a zest to get to the very top of the compact car leadership backed by the title of "the best car of the year." Rear-powered Corvair is banging hard at the door of supremacy with tv shows, spot radio and network. Jack Izard, Corvair advertising manager said that the increased advertising fire during 1960 will bring about the original objective of 20% of the Chevrolet volume. The Corvair copy continues to stress its original features: rear-drive, air-cooled engine, four-wheel indepen-

dent suspension, etc., but main theme will be the fun to drive it—its handling ease and ride quality.

Opel—Biggest "surprise" in 1959 was Opel, coming up from No. 10 spot to top the No. 1 position among all imported small cars. McCann-Erickson is planning new programs, mostly radio for 1960.

Anglia (English Ford) — Advertising for the English Ford shares the Ford budget in air media. English Ford is No. 3 in imports.

Valiant—Air media strategy for Valiant cars will be realized by using spot radio. No spot tv. Shares in Chrysler network. Valiant just bought 13 weeks on spot radio.

Comet—The new arrival to the American compact car scene is the Comet. This new entry was introduced to the tv audience on Jane Wyman *Startime* special.

KLIF

DALLAS

KILT

HOUSTON

KTSA

SAN ANTONIO

KEEL

SHREVEPORT

WAKY

LOUISVILLE

REPRESENTED NATIONALLY
BY JOHN BLAIR & CO.

5 McLENDON STATIONS

PROUDLY ANNOUNCE A CHANGE TO

All-symphonic music

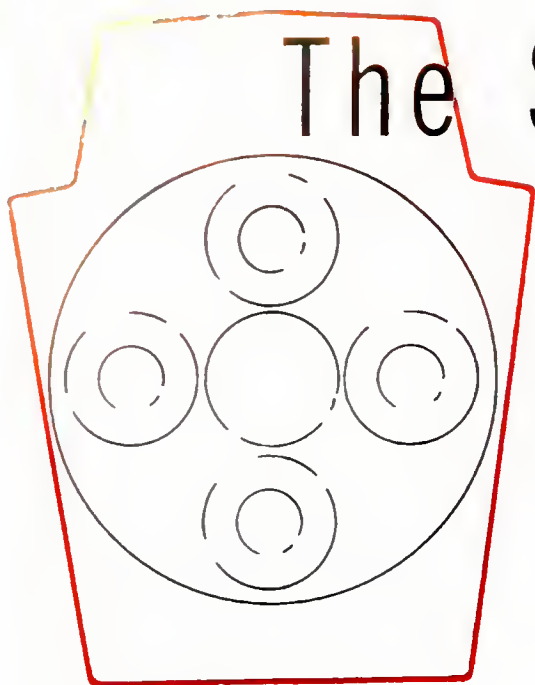
EFFECTIVE APRIL

With national attention focused on the astonishing success of McLendon station KABL, San Francisco, . . . first "Good Music" radio station in history to win first place in a metropolitan market . . . A sweeping change is taking place in all five other McLendon stations. Though long established overwhelming leaders in every individual market, these five stations boldly seek even brighter horizons by programming all-symphonic music 24 hours a day: Rachmaninoff, Brahms, Liszt, Puccini, Tchaikovsky — the masters of great music around the clock.

Good Music: The McLendon Sound of the Sixties

(april fool)

The Shape of Things



Here is the "shape" that means truly fine pictures . . . the shape of the all new black-and-white television camera, the RCA TK-12. This is the camera that gives you sparkle and impact in your commercials, whether live or taped. Your advertisers' products can be revealed clear and sharp, in all their fine detail . . . Shadings and colorings stand out, with brilliance and realism.

This completely new camera uses the large new RCA 4½-inch Image Orthicon tube. The 50% increase in image size results in the same degree of extra quality and detail you would expect from using a larger negative in advertising photography.

Here is the camera for top telecasters, for those with the reputation of providing their advertisers with the very best.



For the Finest Picture in Town!

**NEW MONOCHROME TV CAMERA—TK-12
WITH 4½-INCH IMAGE ORTHICON**

See it in Action at NAB!

to Come



Tmk(s) ®

RADIO CORPORATION of AMERICA

BROADCAST AND TELEVISION EQUIPMENT • CAMDEN, N. J.

What are the new developments in station merchandising

Station men report new merchandising approaches and methods which have helped to increase advertisers' share of the market

Mike Schaffer, *dir. promotion, publicity & mdsg., WAVY-TV, Norfolk, Va.*

We at WAVY radio and tv believe that basic merchandising should be where it counts the most—in the store. And we prove that point by a com-



A show biz approach to dealer calls with boy in Ambassador's clothing

plete in-store feature of the week display set up in over 100 prime supermarkets in the Tidewater area. Also, of course, a complete variety of services, such as jumbo postcards, shelf strips, shelf talkers, bag stuffers, window streamers, easel cards, bus cards and personal calls are offered clients.

As far as new concepts in merchandising, we are always striving for new and different ideas. Just recently, we initiated a service which has caught hold and is becoming the pride of our merchandising department. It's the Ambassador Service. The Ambassador Service is basically a very simple idea. It's the personal touch—it's a new and different twist on personal calls to executives, food store managers, drug managers—the people the advertiser must reach with his product. The twist is this—the Ambassador is a fourteen-year-old boy

ressed in morning coat, stripe pants, and homburg hat—a very professional fellow with a photograph by the name of Alan Schaffer. Brokers and viewers like him, and that's what counts. The personal touch, of course, is always important, and where the use of the Ambassador is inappropriate we have a very beautiful young

lady, known as Miss WAVY, who makes personal calls, officiates at openings, inspects gas stations, hands out prizes, etc.

Success stories are the backbone of a station's business and we endeavor through creative and exploited merchandising to make all of our advertisers' campaigns successful.

William D. Stiles, *gen. mgr., KLRJ-TV, Las Vegas*

The sudden influx of new products, private brand labels, and new varieties of established lines has multiplied a hundred-fold the problems of the manufacturer's salesman in securing special promotion of his merchandise.

Generally, we have attempted to create a program that is profitable to the grocer, tangibly expedites the movement of the advertiser's product and can be handled with relative ease by the station personnel involved.

Specifically, we utilize the Dennis Corp. merchandising service (a Los Angeles firm which furnishes attractive wire bins and subsequent photographic evidence reports of displays) and have contracted with the 12 leading chain stores and independents in our coverage area on an exclusive basis for in-store display space. These stores account for approximately 75% of the total grocery volume in our metro area, and through



We retain outside professional firm to assist merchandising

close cooperation with the individual store managers, we can deliver important marketing data to advertiser, such as daily sales figures, brand preferences, etc. Additionally, complete store decorations with wire hangers, window displays, mass floor

displays, shelf talkers, etc., are set up periodically with such chains as Safeway, Thriftmart, and Fox Markets.

Basic economics prevent most companies from maintaining sales representatives in our areas on a permanent basis. In many cases, field men come to Las Vegas or Reno as infrequently as two or three times a year. Consequently, they cannot expect to receive the attention and display space that is "earned" by local competitors . . . unless they can get the merchandising support through local media.

Our sales force is in constant contact with the manufacturer's territory representatives, as they are often instrumental in helping us secure additional advertising revenue. In seeing the tangible results of our merchandising support, they in turn encourage their advertising departments to place campaigns in a market that otherwise would undoubtedly not be "on the list."

It is our contention that media merchandising is going to continue to grow in importance, particularly in smaller markets, and will become an integral phase of media buying on the agency level. We are preparing for this eventuality by working closely with marketing and research personnel of major companies, their respective advertising agencies, and with the grocers themselves.

John C. Conniff, *merchandising mgr., WWLP, Springfield, Mass.*

To provide our WWLP advertisers with top display space we have leased premium end-of-island locations at the leading high-volume supermarkets in the area. In addition we work closely with the various store managers, chain store buyers, local and regional food brokers in the market. All of our merchandising personnel also take an active part in the food industry organizations in the area and have found that the good will developed through this effort has helped tremendously in building a

services?

more effective merchandising climate.

We have found that the follow-through in the merchandising effort is just as important as the initial contact. Consequently, when one of our advertiser's products is being promoted our WWLP staff visits all stores in the area, takes pictures of the dis-



Surveys to determine display impact, store traffic by the hour

plays and sends a brochure with a detailed report along to the advertiser. One unique service our merchandising staff has accomplished from time to time is to conduct a survey of customer interest and purchase by observing the type of customer that buys an end-aisle display product and the number of customers during a given flow period in the store. This has given our advertisers an insight into the effectiveness of this type of merchandising in comparison to small shelf exposure.

Another factor that we have found has aided us a great deal in making our over-all merchandising program a success has been the close liaison we have built with the New England food brokers and representatives of the chain stores. Twice a year we conduct a combination merchandising seminar-social gathering in which we outline our aims and bring the interested parties up-to-date on our operating procedures. These gatherings have established a rapport with the people we deal with that has made our merchandising efforts doubly effective.

Thus with all of our activities closely coordinated down the line with the brokers, product representatives and chain buyers we have been able to extend a valuable sales service to our advertisers at no extra cost.

(Please turn to page 72)

THE
SHAPE
OF
THINGS
TO COME!



COMING
SOON

SPRINGFIELD ? SANDUSKY ?
SCRANTON ?



NO, THIS IS "KNOE-LAND"

(embracing industrial, progressive North Louisiana, South Arkansas, West Mississippi)

JUST LOOK AT THIS MARKET DATA

Population	1,520,100	Drug Sales	\$ 40,355,000
Households	423,600	Automotive Sales	\$ 299,339,000
Consumer Spendable Income	\$1,761,169,000	General Merchandise	\$ 14,789,000
Food Sales	\$ 300,486,000	Total Retail Sales	\$1,283,255,000

KNOE-TV AVERAGES 75.9% SHARE OF AUDIENCE

According to November 1959 ARB we average 75.9% share of audience from Sign On to Sign Off 7 days a week.

KNOE-TV

Channel 8

Monroe, Louisiana

CBS • ABC

A James A. Noe Station

Represented by

H-R Television, Inc.

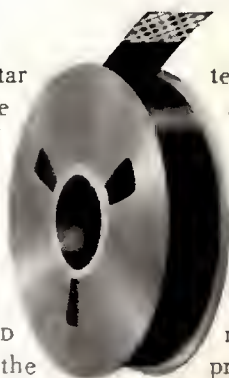
Photo: El Dorado Chemical Plant, Inorganic Chemicals Division, Mousauto Chemical Company, producing fertilizer products for agriculture. El Dorado, Arkansas



BORGE IS SPECTACULAR

on "SCOTCH" BRAND Video Tape

□ The accent was on music on the Pontiac Star Parade Special, March 18. And in it, Victor Borge was picture-perfect thanks to the miracle of video tape. Thousands of great moments in television, ranging from rebroadcast of the knockout round of a championship fight, to a "live" look at a musical that wasn't "live" at all, to a production that appeared so "live" were telecast on "SCOTCH" BRAND Video Tape. □ Video tape has revolutionized the



television industry, cut production costs sharply and made schedules more flexible. It has provided more ideal rehearsal conditions, eliminated fluffs and minimized shooting time. It has brought about production possibilities limited only by the imagination of the user. □ "SCOTCH" BRAND Video Tape, like audible range and instrumentation tapes, was pioneered by 3M research—the research that keeps 3M magnetic products first in proven quality for professional use.

MINNESOTA MINING AND MANUFACTURING COMPANY
... WHERE RESEARCH IS THE KEY TO TOMORROW



are Registered Trademarks of 3M Co., St. Paul 6, Minn. Export, 99 Park Ave., New York, Canada: London, Ontario. © 1960 3M Co.

WASHINGTON WEEK

26 MARCH 1960

Copyright 1960

SPONSOR

PUBLICATIONS INC.

The first big FCC action since the change in chairmen illustrated the lack of change, ironically.

The Commission struck a posture on "payola" and "plugola" which seemed to be tough on the surface. It appeared to threaten the licenses of countless radio and tv stations. But closer inspection showed the **toughness reserved for future violations.**

The memorandum was adopted unanimously, and would have been adopted if Doerfer had still been chairman.

The fact is that the Commission is going down the line of propositions raised by the Congressional probes and its own programing hearings to find areas in which the **commissioners can reach unanimous agreement.** This was another such area.

In their zeal to make copy certain journalists may well have put too much emphasis on the Frederick Ford opinions as to what should be done pointing to an "FCC crackdown" during a "Ford Administration." It is essential for the industry to realize that this has been overdone.

Ford on the commission and as chairman is a "middle of the roader," and as such it is undeniably true that his thoughts will **often be close to those of the FCC majority.** But he gets \$500 per year more in salary, has the same vote as the other commissioners, and has no more power than they. This was never illustrated more dramatically than by former chairman John C. Doerfer who was always speaking for himself and who almost never was reflecting what the FCC might or might not do.

The big question continues unanswered, as it was before Ford became chairman: **that involves how deeply the FCC will get into programing.**

The final decision is put off on this for the same reason, that the Commissioners want to keep voting unanimously as long as possible before getting into matters on which there will be a split and dissenters.

It still appears certain that the majority will vote to **junk present application form program-percentage reporting in favor of a narrative description of community needs and efforts to meet them.** This would appear to mean a limited review of the overall programing structure of stations in the light of their own estimates of community needs.

It seems likely that T. A. M. Craven will be the only commissioner dissenting on the grounds this would go too far, but it is also likely that at least one commissioner will sign with a statement to the effect that it doesn't go far enough.

The FCC voted unanimously to the effect that acceptance of free records by a station, or even records at cut-rate prices, calls into play Sec. 317 which requires a **sponsorship announcement.**

Payment of expenses for a remote by a station, or trip expenses to cover an out-of-town event, in the hopes that the station will broadcast it, also calls for an on-the-air statement that the resulting broadcast is for "a consideration," it was ruled.

"Trade outs," **barter of air time for cash, products or services, would require on-the-air announcements.** "Plugola," the arrangements, usually with station employees or program packagers for product mentions on programs sponsored by others, were placed beyond the pale. And so it went.

"Sanctions" may be applied for past violations, the FCC made clear, but it stressed the fact that these and other practices named must stop immediately or there will be real trouble.

FILM-SCOPE

26 MARCH 1960

Copyright 1960

SPONSOR

PUBLICATIONS INC.

The syndication division of Paramount Television Productions has taken an important step in its bid to become an active force in the field: the establishment of a sales force of industry veterans.

PTP's major interest is tape syndication, and its sales staff is said to be the first to be set up on a nationwide level expressly to sell tape entertainment in syndication.

Albert S. Goustin, syndication director, named four divisional sales managers: **Hank P. Long** in the West, **Lee Cannon** in the midwest, **George Gray** in the northeast, and **Alton Whitehouse** in the southeast; also, **Harold Danson** was named New York City account executive.

Goustin and four of the five new PTP men are Ziv-trained, and Goustin's goal is to reach for PTP the prominence in tape that Ziv had in film.

There'll be two more divisional managers to be named, in the southwest and in the central district.

There's a flurry of new production activity in short animations designed for integration into local children's programs.

Here are four examples:

- **Animation Associates** of Hollywood is preparing 100 3½ minute episodes of **Q. T. Hush**, **Private Eye** to be distributed by **M & A Alexander Productions**.

- **Cinemagic Corporation**, a new company, was formed to syndicate **Hound For Hire**, a series of 55 five minute cartoons produced in France and Yugoslavia and processed in England and Germany.

- **CBS Films** plans to bring out **Deputy Dawg**, produced by **Terrytoons**; it is a series of five to eight minute cartoons.

- **CNP** has **Henry and His Claymates**, a group of 104 five minute color stop-motion animations, co-financed with **Fremantle International** and produced by **Art Clokey**.

Incidentally, the CNP-Fremantle agreement is a very unusual one: the two companies, which are co-financiers of the series, will divide up the distribution as well, CNP in the U.S. and Fremantle in other countries.

Fremantle states it is definitely not going into the domestic distribution business.

Fremantle International handles foreign distribution for several U. S. syndications and has no intention of going into competition with them.

However, **Fremantle** will co-finance two series that other companies will distribute in the U. S. (see **FILM-SCOPE**, 19 March).

Syndicated and locally-produced hour-long documentaries are coming up with some excellent ratings against major network competition.

Screen Gems' Medicine 1960 on its own station **KCPX-TV**, Salt Lake City, earned a 28.0 **Trendex** on 11 March, compared to a 15.6 **ARB** for the last previous report on the same time period.

Similarly, **WPIX's** own **Adolph Hitler** on **WPIX**, New York, scored an incredible 49.7 **ARB** on 25 February.

Screen Gems has sold **Medicine 1960** to 26 stations.

NTA's Play of the Week has been sold in eight more markets, bringing the show's market list up to 24.

In Cleveland, Society National Bank will sponsor the show monthly for two years on WJW-TV through Griswold-Eshleman agency.

However, Jersey Standard, which purchased the show for New York and Washington, has **dropped its options for five or six additional markets.**

Apparently Jersey Standard is using the show strictly for public relations purposes, New York and Washington being **key cities for opinion leadership in the nation.**

Behind Jersey Standard's move is the fact that its marketing subsidiaries, Humble and Esso, recently became national in their distribution pattern; Jersey Standard has been understandably sensitive to public reaction ever since the Supreme Court dissolved the old Standard Oil Company as monopolistic almost 50 years ago.

Foreign sales often put shows into the black when their domestic business for the first run just breaks even on negative costs.

Warner Bros., for example, has notched off \$5 million in profits through foreign sales, of which **\$3 million** are to English-speaking nations such as **Great Britain and Australia.**

Part of this Warner Bros. foreign profit is from sale of hour-length tv series for theatrical distribution—a completely unexpected market; the entire profit, in fact, has been described as far beyond the company's projections.

Tape producers have discovered a new source of revenue in the educational and fund-raising campaigns of labor unions.

Giantview Television of Detroit produced five 15 minute programs and five 60 second promotional spots for the political education committee of the AFL-CIO through the UAW tv department.

The union has a co-op arrangement with its locals and other organizations, which can get the series without cost if they buy time.

Rod Erickson and William Byles have formed CanTel, Ltd., to package live and video tape programs in Canada.

The Canadian market for Canadian product is expanding vastly because of quotas on U. S. product and a major increase expected in stations in operation.

Half of CanTel is owned by Erickson; Byles is head of Storin-Byles, representatives.

More than 50 recurrent questions on video tape in tv commercials have been answered in non-technical language in a useful booklet prepared by NTA Telestudios.

A dozen areas are surveyed that commercials men thinking of video tape should know about—coverage, compatability, costs, production, writing, special effects, editing, copying, shipping, storage, standardization and tape terminology.

The death of John Howell last week came as a stunning loss to those who knew him.

At 40, he was v.p. and sales manager of CBS Films and one of the most highly regarded men in the film industry.

A successor to the post will probably not be named for several weeks.

SPONSOR HEARS

26 MARCH 1960

Copyright 1960

SPONSOR

PUBLICATIONS INC.

There's a rumor among network newsmen that CBS News has approached James Hagerty, President Eisenhower's press secretary, about eventually joining it in an executive capacity.

Before he went with Thomas Dewey in Albany, Hagerty did politics for the New York Times.

Minnesota Mining, agented by BBDO's Minneapolis office, is said to be showing an interest in becoming a major stockholder in the Mutual Network.

Naturally, the new buyer would use the network to promote its ScotchTape and other consumer products.

Even though CBS TV would have had it otherwise, Markham stays on the network through September for both Renault and Schlitz.

CBS wanted the Thursday night spot as of the end of June but Kudner, acting for Renault, reminded the network it had a 22-week contract which was binding until the third week of September.

This shows how determined the Motion Picture Academy is to keep its 4 April Awards telecast clean of commercial entanglement: It turned down a P&G offer of \$25,000 just to cooperate in the half-hour Pre-Oscar party that night on NBC TV.

The P&G event (in behalf of Lilt via Grey) eventually simmered down to a taped series of interviews at the Brown Derby of stars bound for the Awards event.

N. W. Ayer may do a William Esty shortly: ask stations to submit copies of their radio logs preliminary to renewing spot contracts.

Obvious purpose: to check product protection and spacing of commercials.

ABC TV is doing quite kindly by Brown & Williamson on buys for next season because of B&W's graciousness in pulling out of the fights in behalf of Gillette.

B&W will be in Surfside 6, Naked City, Stage Coast West and also sponsor the Post Fight program. On CBS it's staying with Wanted Dead or Alive and Lucky.

Reps concerned with tightening up on the summer slack in spot tv might borrow a sales angle that has proved successful among regional accounts in the southwest.

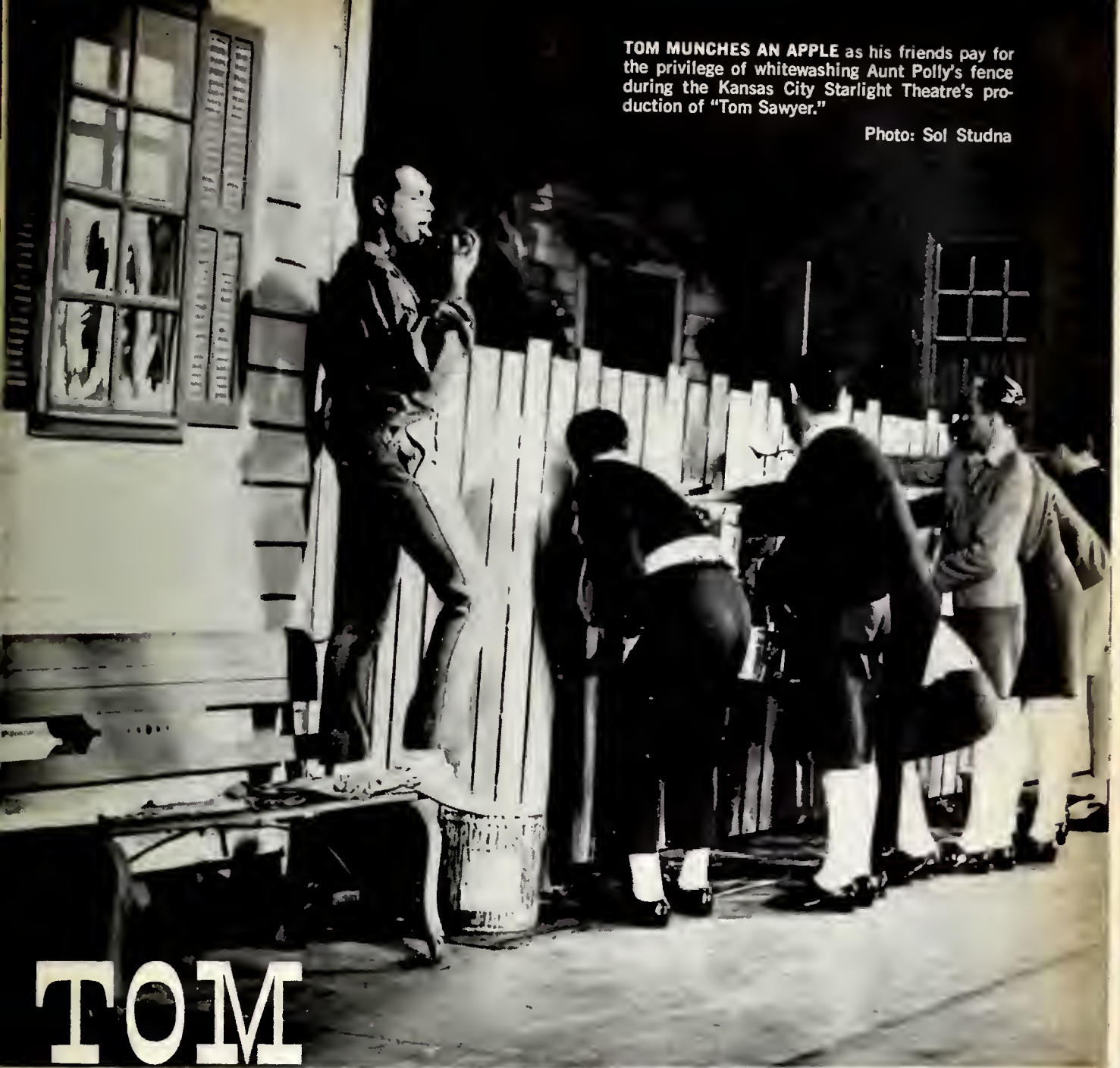
These regional advertisers solve the problem of maintaining a tv image through their slack months by switching from their heavy peak-season minute commitments to a package of I.D.s.

The making of tv commercials has become so highly specialized that when youngsters are used, the producer recruits a photographer steeped in child psychology.

His job is to induce the exact emotional effect desired. One of the more active of these Svengalis is Joseph Schneider.

TOM MUNCHES AN APPLE as his friends pay for the privilege of whitewashing Aunt Polly's fence during the Kansas City Starlight Theatre's production of "Tom Sawyer."

Photo: Sol Studna



TOM SAWYER

buys Kansas City too

Big things happen to Kansas City. It's chosen for the world premiere of the new musical, "Tom Sawyer." It's the scene of the dedication of "St. Martin of Tours," last sculpture completed by the great Carl Milles. New trafficways and airports. Steadily rising buying power. Record breaking department store sales.

Kansas City's a moving, imaginative, responsive community of more than a million. And Kansas

City responds—so say ARB and Nielsen—to KCMO-TV more than any other television station. Month after month, more quarter hour firsts for KCMO-TV.

The reason? Because we program to get the audience. Because we broadcast at maximum power from America's tallest free-supported tower. Because Kansas City gets the big clear picture on the world from KCMO-TV.

KCMO-TV 
Channel 5

CBS Television
Network

E. K. Hartenbower, Vice President
and General Manager
Sid Tremble, Station Manager

The Tall Tower at Broadcasting House • Kansas City, Mo.

SYRACUSE WHEN
PHOENIX KPHO
OMAHA WOW
TULSA KRMG

WHEN-TV
KPHO-TV
WOW-TV

The Katz Agency
The Katz Agency
John Blair & Co.—Blair-TV
John Blair & Co.

Represented nationally by Katz Agency.
Meredith stations are affiliated with BET-
TER HOMES AND GARDENS and SUC-
CESSFUL FARMING magazines.



RESULTS

Sign of a
Satisfied
Advertiser
on San Antonio's...

Channel
K12
KONO tv

ABC Television in San Antonio...
the Greatest Unduplicated Live
Coverage in South Texas!

Represented by
THE KATZ AGENCY

National and regional buys
in work now or recently completed

SPOT BUYS

TV BUYS

General Foods Corp., Post Div., Battle Creek: Gravy Train dog food schedules kick off 11 April for eight weeks; night minutes, chainbreaks and 20's. Jordan Schreiber and Ted Distler buy at Benton & Bowles, New York. Tang orange concentrate goes into about 25 markets first week in April for four weeks with prime 20's and 10's. Roger Jones is the buyer at Young & Rubicam, New York. Kool Aid, a Jell-O Division product, starts in early April for a summer run. Foote, Cone & Belding, Chicago, is the agency.

Colgate-Palmolive Co., New York: Placing schedules of night minutes for various products to start in April. Spree, through McCann-Erickson, New York, is being set for 52 weeks. Dominie Imbornone buys. Palmolive Soap, through Ted Bates, New York, runs through the end of the year. Buyer is Russ Barry.

National Carbon Co., div. of Union Carbide Corp., New York: Test schedules kick off 28 March for six weeks in various markets for Prestone Car Polish. Nighttime minutes are being placed, six to 10 spots per week per market. Buyer: Jack Nugent. Agency: Wm. Esty Co., New York.

Corn Products Co., New York: Schedules start in April in about 10 markets for Karo syrups and Niagra Instant Laundry Starch. Day and fringe night 60's are being lined up for 13 weeks, frequencies depending on market. Buyer: Bob Kutche. Agency: Lennen & Newell, New York.

RADIO BUYS

Esso Standard Oil Co., New York: The top eastern markets are getting schedules for Esso gasolines and Esso Heating Oil. Schedules for its gas start 15 April for 27 weeks, morning and afternoon traffic minutes and 60's. The heating oil schedules are short-term, begin on a staggered basis in the latter half of April using day minutes. Buyer: Joe Granda. Agency: McCann-Erickson, New York.

The Gillette Co., Boston: Campaign for its Right Guard men's deodorant begins 9 May and runs through 19 August. Schedules of 30's are being bought for 13 weeks in about 17 markets. Buyer: Judy Maurston. Agency: Maxon, Inc., New York.

RADIO-TV BUYS

Wm. Wrigley Jr. Co., Chicago: Campaign for Double-Mint is still expanding in both radio and tv, to fill up all holes. In radio, day and traffic minutes of fairly heavy frequencies are being placed for 52 weeks, and now practically every market in the country is covered. In tv, Wrigley is buying more minor markets, switching from 26 weeks firm to 52 weeks with a two-week cancellation clause in most instances. Minutes and chainbreaks are being used, varying frequencies. Agency: Arthur Meyerhoff & Co., Chicago.

"Frankly,
I
didn't know
we were
that
good!"



OP DIAL LING

KFMB-TV SAN DIEGO WINNS SYLVANIA AWARD National Honors Go To Local "Zoorama" Series — Produced "live" at S. D. Zoo

"Zoorama," Channel 8's weekly televised excursion in the San Diego Zoo, has captured top honors in one of the video industry's more important awards ceremonies.

The program was selected as the outstanding local children's series in the Sylvania Television Awards for 1959. The awards were announced today in New York.

The prize was made in recognition of the co-operative efforts of the station and the zoo staff in bringing to TV each Sunday afternoon a feature on the nationally famous Balboa Park animal display.

The award was based specifically on one of the shows late last year which covered the children's section from entrance to exit. Bob Hower directed the segment which was submitted to the Sylvania

Oliver's knowledge of the Zoo comes in handy when a minor crisis develops during the program, as they're bound to in a zoo program. Until just recently, the weather has been co-operative. Even on rainy Sundays, "Zoorama" has been able to go ahead with a planned show.

"We had to make a last-minute switch two weeks ago because we had planned to do a bird show, and they're not at their best when wet," Hower said. "Luckily, though, there's always the snake house, which Oliver knows well."

Although he directed the prize-winning effort, Hower doesn't normally call the shots on "Zoorama." Last year, the regular man-in-charge was Lou Reese. Currently, it's Jack Shafer.

The Sylvania judging committee, headed by Deems Taylor, this year included Barrett, an author

KFMB 8 TV SAN DIEGO

Represented by
Edward Petry & Co., Inc.

The Local Station Representative



A TRANSCONTINENT STATION

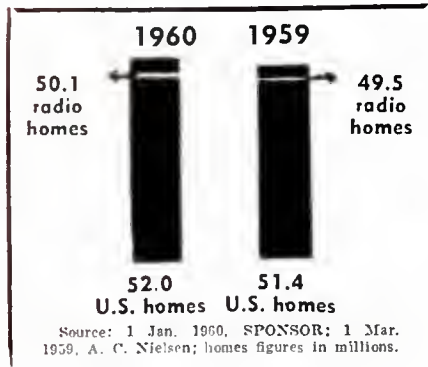
CHANNEL 8



Facts & figures about radio today

1. CURRENT RADIO DIMENSIONS

Radio homes index



Radio station index

End of February 1960				
	Stations on air	CPs not on air	New station requests	New station bids in hearing*
Am	3,462	79	583	211
Fm	696	152	78	36

End of February 1959				
	Stations on air	CPs not on air	New station requests	New station bids in hearing*
Am	3,339	119	490	122
Fm	591	134	44	26

Source: FCC monthly reports, commercial stations. *January, each year.

Radio set index

Set location	1960	1959
Home	106,007,095	98,300,000
Auto	40,387,449	37,900,000
Public places	10,000,000*	10,000,000*
Total	156,394,544	146,200,000

Source: RAB, 1 Jan. 1960, 1 Jan. 1959, sets in working order. *No new information.

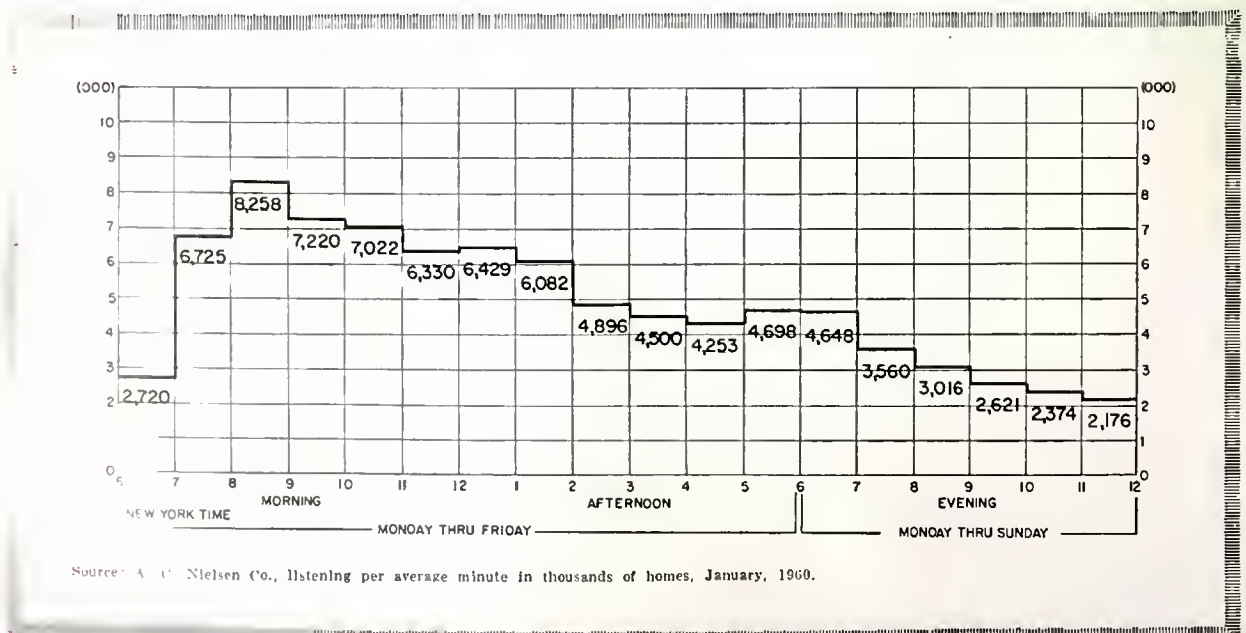
Radio set sales index

Type	Jan. 1960	Jan. 1959	12 months 1959	12 months 1958
Home	803,388	700,490	8,897,451	8,631,344
Auto	632,461	420,052	5,555,155	3,715,362
Total	1,435,849	1,120,542	14,452,606	12,346,706

Source: Electronic Industries Assn. Home figures are estimated retail sales, auto figures are factory production. These figures are of U.S. production only. Radios in phonographs add another 15-20% to the home sales figures.

2. CURRENT SET SALES PATTERNS

In-home radio listening during winter hours



HOW IS IT POSSIBLE FOR ONE STATION TO EARN 79% OF LOCAL BUSINESS?

It's true in Des Moines, Iowa, where KRNT-TV has had over 79% of the local business in this major 3-station market for 3 years!

There is nothing so satisfying as doing business with people who know what they're doing and where they're going. Leading local and national advertisers have known for years that the "know-how, go-now" stations in Des Moines are KRNT Radio and KRNT-TV.

They have confidence in the ability of our people to make their radio and television investments profitable. It seems clear that for these astute advertisers, there is nothing so satisfying as radio and television fare presented by good, honest, experienced air personalities who know what they're doing.

From surveys made several times a year for the last several years, it seems evident that the people of Central Iowa like to listen to and view our stations.

Latest F.C.C. figures show KRNT-TV handled over 80% of ALL the local television advertising placed in this three-station market. The year before, over 79% . . . and the year before that, over 80%. Our local RADIO business in a six-station market has always exceeded that of our nearest competitors by a country mile.

We know for a fact that these figures are merely a reflection of our public acceptance . . . our long-standing excellence in public service . . . reliability that is vital in all selling! We believe this to be true: the ones that serve are the ones that sell in Des Moines.

People believe in and depend upon these stations. Check the ratings, check The Katz Agency, check the cash registers.

KRNT RADIO and TV

COWLES STATIONS REPRESENTED BY THE KATZ AGENCY, INC.

NEWS & IDEA WRAP-UP

ADVERTISERS

Network tv during 1959 saw an increase of 51 advertisers over 1958—bringing the client list to a total of 320 companies investing \$627.3 million in the medium last year.

Here are the estimated expenditures of the top 10 network advertisers for 1959, as compiled by LNBAR and released by TvB:

RANK	ADVERTISER	GROSS TIME COSTS
1.	P&G	\$50,293,552
2.	Lever	32,734,955
3.	American Home	28,109,458
4.	Colgate	22,478,524
5.	General Foods	20,890,321
6.	General Motors	20,021,744
7.	R. J. Reynolds	16,123,827
8.	Gillette	13,642,174
9.	Sterling	12,975,463
10.	General Mills	12,919,237

Campaigns:

- Guild Wine this month launches the most intensive national campaign

16-DAY HAWAIIAN TOUR, promoted by WWDC (Wash., D. C.), attracted 62 guests in quest of a pleasure trip. Holding banner for the departing group are station's pres. Ben Strouse (l), and Art Brown (r)



NORSIN' AROUND . . . Jerome Courtland, star of new United Artists tv series *Tales of the Vikings*, takes time out during whirlwind tour of U.S. to pose in costume with Albert Gordon, Jr., asst. gen. mgr. of Gordon's Bread, Los Angeles sponsor of the series



SOMEBODY, PINCH HER! Incredible as it seems, Mrs. Jo. Woodie's 20-year-old pipe-dream—to meet idol Nelson Eddy—finally came true, thanks to WFLA's (Tampa) Bob Jones (at couple's left). Jones worked fast, set meeting for Eddy's visit to St. Petersburg



NAVY PICKS TV FILM. One-hour documentary film on anti-submarine warfare, shown over KFMB-TV (San Diego) was presented to Secty. of Navy William B. Franke (l) for Navy tv recruitment programs, by station's gen. mgr. George Whitney. With them: Congressman Bob Wilson



in its history. The initial phase of it will begin in 38 markets via spot radio, centering around a "Guilding" theme. Agency: Compton, San Francisco.

• **Ameril Drug Co.**, New York, has allotted \$200,000 for a spot radio promotion in behalf of Alkaid and Cloramint. The campaign: Sixty-eight stations are being used in 23 markets, with 30 spots per week scheduled for each station. Agency: Kenneth Rader Co., New York.

FTC notes: **Brown & Williamson**, and its agency, Bates, has signed a FTC consent order agreeing to stop its tv commercials which claim that the filter in Life cigarettes absorbs or retains all of the tars or nicotine in the smoke . . . **Standard Brands** (Bates) has denied FTC charges that its "Flavor Gems" tv commercial for Blue Bonnet margarine is deceptive.

Adell Chemical Co. (Lestoil, Lestare), is considering an offer of purchase. The identity of the prospec-

tive buyer has not been revealed.

Strictly personnel: Jay Salamon, general sales manager of ASR Products, has been appointed director of marketing.

AGENCIES

Marion Harper, Jr., took off at a luncheon meeting of Chicago's Executive Club this week on the esoteric thesis that often people have enough discretionary money but not enough discretionary time to spend it.

On the subject of leisure, he said: "Television continues to be a dominant interest: adults—men and women over 19—today spend 85% as many hours watching television (during the fall-winter schedule) as all the gainfully employed spend at work.

Evelyn Vanderploeg, broadcast media supervisor at **Arthur Meyerhoff**, and one of the most highly thought of Chicago time-

buyers, was killed in last week's jet airline crash in Indiana.

The recent Wrigley spot campaign (both radio and tv) is one of the major campaigns with which she was identified. Before the Meyerhoff association, she was with the old Schwimmer & Scott agency.

Agency appointments: **Chrysler's** Dodge car (billing \$17 million) and truck (billing \$4 million) divisions, from Grant and Ross Roy, respectively, to **BBDO**; **Plymouth** (billing \$25 million)-**DeSoto-Valiant** (\$8 million) divisions, to **N. W. Ayer**. **BBDO** previously handled DeSoto and Valiant while Ayer already had Plymouth. (For details, see **NEWS-MAKER OF THE WEEK**, page 6.) . . . **Ekco Products**, housewares and commercial baking equipment manufacturer, billing \$1.5 million, from **D-F-S**, to **Doyle Dane Bernbach**, Chicago . . . **Micro-Lube**, oil and gasoline additive manufacturers, to **Grant Advertising**, Dallas . . . The Chicago and North Western Railway System, to **Compton**, Chicago . . .



SEEKING SUCCESSOR to Harold E. Fellows, former NAB pres., is job of Selection Comm., whose chmn. **Howard Lane** (I), **KOIN-TV** (Portland, Ore), and v. chmn. **Payson Hall**, radio & tv div., **Meredith Pblg. Co.** (Des Moines) discuss possibilities



NO FOOLIN'! In time for 1 April, and thinking along lines cuckoo, **Bill Putnam**, pres. **WWLP-TV** (Springfield, Mass.), sets up cuckoo clock as new official station timer. Anyone care to take him seriously?

CAME BY PLANE, GREETED BY BUSS . . . and loving it, is **Chun King's** ad mgr. **Tom Scanlon**, whose arrival in Detroit on cold day drew warm welcome from **WWJ-TV's** **Leah O'Grady**



Greene, Los Angeles Beverly Hills Chrysler Corp. and Commercial Battery Co., Los Angeles, manufacturers of batteries and battery components, to Gumpertz, Bentley & Dolan, Los Angeles.

Admen on the move: Bryan Houston, elected president of Fletcher Richards, Calkins & Holden . . . Stuart Ludlum, Kudner tv v.p. has resigned to join Huntington Hartford's international tv organization . . . Sydney Morrell, named executive

v.p. of Communications Affiliates . . . Alan Perry and Richard White, to v.p.'s and McDonald Gillespie, elected to the executive committee of BBDO . . . Frank Dowd Jr. and Russ Ford, to v.p.'s of DCSS . . . Lawrence Marks, to v.p. and director of radio/tv at Dunay, Hirsch & Lewis, New York . . . Victor Ratner, to v.p. in charge of planning and Robert Dwyer, to v.p. in charge of West Coast operations for Grey Advertising . . . Donald Porteous, elected to Gardner's board of direc-

tors . . . Edward Jancewicz, to v.p. of Arnold & Co., Boston . . . William Thomas, appointed director of radio/tv and media of Tatham-Laird, New York . . . Carl Buffington, to head of the radio/tv production department at Morse International.

Resignation: Thomas C. Butcher, as president of Brown & Butcher, which recently lost the B. T. Bahhitt account.



Your Jacksonville Advertising Picture Isn't Complete . . .

With the help of mighty tools like this new 55,000-car-a-day Expressway, the city of Jacksonville thrives . . . and grows! By giving its city the most of what it wants first, Radio Station WPDQ has become a tool with equal might. With irreproachable editorial and advertising policies, prime-time public service programming, just the right combination of music, news, and sports, WPDQ has earned the unwavering faith of its listeners. As you plan your Ad plans . . . plan to deal with the leader of them all. Jacksonville advertising picture isn't complete . . .

... Without . . .

REPRESENTED BY
VENARD, RINTOUL AND MCCONNELL, INC.
JAMES S. AYERS, SOUTHEAST
5000 WATTS 600 KC
JACKSONVILLE, FLORIDA



The No. 1 Buy In '6060 On Your Dial

FILM

The sale this week of NTA's Play of the Week to eight additional stations brings the total sale of that show to 24 cities.

The eight stations are: WPST-TV, Miami; KREM-TV, Spokane; KING-TV, Seattle; KGW-TV, Portland; KPRC-TV, Houston; KFJZ-TV, Dallas-Ft. Worth; KBOI-TV, Boise, and WSM-TV, Nashville.

International: Fremantle International has sold WPIX's *The Secret Life of Adolph Hitler* and/or its other documentaries, *The Russian Revolution* and *The Cold War* in Germany, Italy, Mexico, Sweden, Denmark, Finland, Switzerland, Portugal and Canada.

Commercials: A commercial produced by Animation, Inc., for Midas Mufflers (Edward H. Weiss) features 57 seconds out of 60 without any voice announcement . . . **Music Makers** has completed radio and tv commercials for Betty Crocker Cake Mix (BBDO) on the theme, "It's So Nice to Have a Cake Around the House."

Promotion: Merchandising specialist Allen Stone termed Ziv-UA's *Home Run Derby* a "natural" for licensing . . . A promotion by WAGA-TV, Atlanta, for *Bugs Bunny* cartoons came up with the name Rabbit E. Lee . . . Former President Truman was awarded a *Tombstone Territory* badge by Ziv . . . American Tobacco



sent **MacDonald Carey**, star of its *Lock-Up* series, on a 8-city personal appearance tour in Tennessee, Indiana and Illinois . . . CNP's *Pony Express* will be promoted with a re-enactment of the 2,000 mile mail run to Sacramento . . . **WISN-TV**, Milwaukee, has set three plastic bottles adrift in Lake Michigan to promote UA-TV's *The Viking*; finders will win a year's supply of Pepsi-Cola . . . Ziv-UA properties whose musical themes are available on recordings include *Men Into Space*, *Highway Patrol*, *Sea Hunt* and *Bat Masterson*.

Trade notes: UA-TV notes that *The Vikings* was omitted from a Telepulse chart carried 27 February in SPONSOR.

Strictly personnel: **Robert L. Miller** appointed administrative assistant to Richard Carlton, Trans-Lux Tv sales v.p. . . . **Burton H. Hanft** has left Screen Gems to become talent and program contract v.p. at NBC TV.

NETWORKS

CBS, Inc. reported sales and profits in 1959 hit the highest mark in the company's 32-year history.

The figures:

(1) Consolidated profits totaled \$25.2 million for the fiscal year as compared to \$24.4 million earned in '58. (2) Sales totaled \$444.3 million—up 8% over \$411.8 million in 1958.

Other highlights of the network's operations during '59 included:

- CBS TV, for the sixth consecutive year, was the world's largest advertising medium, attracting the largest average audiences in network tv.
- CBS Radio drew larger audiences to advertising messages in '59 than any other radio network.
- CBS News provided 18% of the programming for CBS TV and 30% for CBS Radio.

NBC last week sold its Washington stations (WRC-AM-FM-TV) to RKO General, Inc. for \$11.5 million, and exchanged its Philadelphia properties for RKO's Boston stations.

The exchange, subject to Department of Justice and FCC approval, is a result from the RCA-NBC consent

decree entered last September requiring the network to dispose of its Philadelphia outlets.

The NBC stations in Philadelphia are WRCV-AM-TV; the RKO General stations in Boston are WNAC-AM-TV.

Network tv sales: *Johnny Staccato* starts on ABC TV tomorrow (Sunday), 10:30-11 p.m., for **Alberto Culver** (Wade) . . . NBC TV reports five daytime purchases representing \$1.5 million. The advertisers: Coty, Brown & Williamson,

Sweets Co. of America, Proctor Electric and Rexall Drug . . . Renewal: **General Cigar** (Y&R), for its alternate-week sponsorship of *The Deputy* during the 1960-61 season on NBC TV.

Network radio sale: *This Is Zsa Zsa* began a five-minute, five-a-week series on ABC Radio last week for **Exquisite Form Brassiere** (Regal Advertising).

Strictly personnel: **Burton Hanft**, to NBC v.p., talent and program con-



VENARD RINTOUL & McCONNELL, INC.

Offers you experience



VENARD, RINTOUL & McCONNELL, INC.

TV & Radio Station Representatives

NEW YORK CHICAGO DETROIT LOS ANGELES SAN FRANCISCO DALLAS

NAB Convention Headquarters Suite 2100 Conrad Hilton

YOU KCAN'T KCOVER TEXAS

without

KCEN-TV



MISSING LINK!

between Dallas-Ft. Worth-Houston and San Antonio markets... that's the big Waco-Temple market dominated by us.



BLAIR TELEVISION ASSOCIATES
National Representatives

tract administration . . . James Larkin, to business manager of the International Division of ABC . . . Four appointments in sales planning, NBC TV Network Sales: Dave Hedley, director, program presentations; Nicholas Gordon, director, sales development; Raymond Eichmann, director, client presentations and sales promotion; and Ronald Pollock, manager, sales development.

RADIO STATIONS

NAB this week announced the theme and plans for National Radio Month, to be celebrated in May.

The theme: "Radio . . . Heart Beat of Main Street." It will emphasize that radio stations are the focal points of the communities they serve.

Ideas at work:

- **Lucky match promotion:** KEWB, San Francisco, is currently distributing more than one-half million match folders, all bearing "lucky" serial numbers. The idea: Station is making these available through a variety of retail outlets, and is promoting it via on-the-air announcements. Next week station will air the lucky winning numbers, good for cash prizes.

- **Balloons are busting out all over:** KWIZ, Santa Ana, Cal., dropped from a helicopter, some 10,000 balloons to kick-off "Balloon-Bustin' Dollar Days" for the downtown merchants of Garden Grove. Attached to each balloon was a circular identifying the merchants involved. Station also aired a direct broadcast from the scene of the sale via its mobile buses.

- **Paid-in-full:** During a recent record-shattering snowstorm in Asheville, N. C., WLOS aired public service announcements for local businesses. Afterwards, station sent a "paid" bill to each one as a reminder of the service they had been rendered. Attached to the bill was this note: "Advertising with WLOS does not cost, it pays."

NAB Convention notes: FCC chairman Frederick Ford will be the featured speaker at a luncheon 5 April, replacing John Doerfer. Clair McCollough, of the Steinman Stations

will keynote the Chicago convention.

Meeting note: Daytime Broadcasters Association will meet 3 April, 11 a.m. to 1 p.m. in Room 14 of Conrad Hilton Hotel in Chicago.

The FM Development Committee's plan at the NAB convention in Chicago 3-6 April include putting its medium in the spotlight for the day, at least.

Chicago's Mayor Daly is lending a hand by designating the third as FM Day.

New members: Recent subscribers to Radio Press International news service include WERE, Cleveland; WERC, Erie, Pa.; WLEC, Sandusky, Ohio; and WICA, Ashtabula, Ohio.

New ratecard: WRCA, New York, has come out with a "radically redesigned" ratecard which provides virtually instantaneous tabulation of announcement buys in practically all conceivable combinations. Emphasizing simplification, it includes (1) rounded dollars instead of the decimal factor and (2) an easy-to-read



Meet

McGAVREN T-V

Television Station Representatives

NEW YORK • CHICAGO • DETROIT
SAN FRANCISCO • LOS ANGELES • SEATTLE

FOR FACTS ABOUT NATIONAL SALES
... ask the man who knows!

at the
EXECUTIVE HOUSE

DAREN F. McGAVREN, President
KEN JOHNSON, Executive V.P.

N.A.B. CONVENTION
April 3rd thru 7th

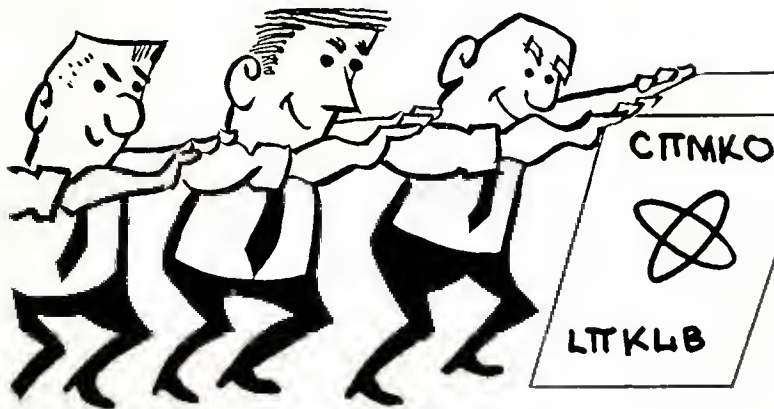
table showing costs with discounts already built-in.

This 'n' data: WIL, St. Louis, last week sent to the industry St. Patrick's Day ties, with a note attached to serve as a reminder "that you enjoy the Luck of the Irish every-day when you use WIL" . . . **David Yarnell**, associate program director of WMGM, New York, will be guest speaker at the broadcast-media session of the annual CARE field staff conference 30 March . . . Sports note: WINS, New York, will air Giant baseball during the 1960 season.

Kudos: Frank Palmer, general manager of WFBG-AM-TV, Altoona, Pa., voted one of the state's three outstanding young men in 1959 by the Pa. Jr. Chamber of Commerce . . . **WQAM**, Miami, awarded for the best over-all radio programing, Southern states, and **WABC**, New York, named for the best news program on radio, Atlantic states, by the *Tv-Radio Mirror* . . . **WGBS**, Miami, recipient of two awards at the meeting of Goodwill Industries of Dade County . . . **Paul Godofsky**, president and general manager of WHLI, Hempstead, Long Island, named consultant and radio committee chairman to Better Business Bureau of Long Island . . . **Tidewater Teleradio** (WAVY-AM-TV, Norfolk-Portsmouth-Newport News) honored by the Tidewater Units of the Marine Corps Reserve for its efforts and co-operation with the recruiting program . . . **Taft Broadcasting Co.**, received official commendation for its public service from the Governor of Alabama.

Station staffers: J. M. Higgins, elected v.p. and director of Wabash Valley Broadcasting Corp. (WTHI-AM-FM-TV, Terre Haute) . . . **Robert Kindred**, to v.p. and general manager of General Broadcasting Services of Iowa (KYKW, Des Moines) . . . **Stephen Crowley**, to general sales manager of KVI, Seattle . . . **Peter McGovern**, to v.p., managing director of Western Division, Radio Hawaii, Inc. . . . **Robert Knoles**, to commercial manager. WPEO, Peoria . . . **Harold S. Meden**, named promotion manager of RAB . . . **Robert LaChance**, to local sales manager for WPRO, Providence,

GET THAT EXTRA



PUSH

You know that it's the extra push that makes the difference between an average campaign and a "Red-Letter Success." You get that EXTRA PUSH when you buy WOC-TV WOC-TV effectively specializes in co-ordinating and merchandising your buy at every level — the broker, wholesaler, direct salesman, key buyer as well as the retail outlet.

This "togetherness" sells products in the nation's 47th TV market. More than 2 billion dollars in retail sales ring on the retailer's cash register Over 438,000 TV homes are within the 42 counties of WOC-TV's coverage area.



THE QUINT CITIES

DAVENPORT } IOWA
BETTENDORF }

ROCK ISLAND } ILL
MOLINE }
EAST MOLINE }

PETERS, GRIFFIN, WOODWARD, INC.
EXCLUSIVE NATIONAL REPRESENTATIVES

PRESIDENT Col. B. J. Palmer
VICE-PRES & TREASURER D. D. Palmer
EXEC VICE-PRESIDENT Ralph Evans
SECRETARY Wm. D. Wagner
RESIDENT MANAGER Ernest C. Sanders
SALES MANAGER Pax Shaffer



To the National Advertiser, WOC-TV offers the greatest amount of local programming—over 33 hours each week — and the finest talent in the area put these programs across.

Your PGW Colonel has all the facts, figures and other data as well as day by day availabilities. See him today.





NO CAUSE FOR ALARM!

... if your 1960 SPONSOR advertising contract is already entered, 1960 will be the hottest national spot year in history. And we mean both tv and radio. Your campaign in SPONSOR—the book targeted at spot buyers—will make your rep mighty happy.

Just a
few days left
to sign up before
SPONSOR's
new rates
go into effect.

GUARANTEED RATE PROTECTION

for all of 1960 at
old (1957) rates
if you enter your
advertising contract
before 1 April!

Hurry! Call Art Breider
Murray Hill 8-2772, NYC

SPONSOR

THE WEEKLY MAGAZINE
TV ADVERTISERS USE

49th Street, New York 17

Spin the SPONSOR WHEEL-OF-FORTUNE
at the NAB CONVENTION
Suite 1106 • Conrad Hilton Hotel • Chicago

R. I. . . . Henry Roepken, to audience promotion manager. WBBM, Chicago . . . James Dages, to the sales staff at WWJ, Detroit . . . Terrence Lalley, to the promotion department of WNAX, Yankton, S. D. . . . Arnold Katinsky, promotion director. WIP, Philadelphia.

REPRESENTATIVES

Eight additional agencies will take part in Adam Young's latest Advertiser Area research project.

The area to be studied is Hartford. As in the previous areas studied (Tulsa, Pittsburgh), Pulse will conduct the survey.

The eight agencies are Wesley Associates, D-F-S, Warwick & Legler, Cohen, Dowd & Aleshire; Geyer, Morey, Madden & Ballard; FC&B, Esty, SSCB.

Advertiser Areas have been set up to provide radio audience measurement based on client rather than station objectives.

Edward Petry Co. is making a pitch to the tire and rubber industry in behalf of spot tv via a report dubbed "Sure Way To Strengthen the Fabric of Your Tire Sales Drive."

According to the study, basic differences in tire sales potential, by region and market by market, point up the importance of a selective approach in the use and application of tv advertising.

With spot tv, the Petry presentation points out, tire advertisers, can apportion tv weight according to such variables as market potential and brand standings.

Rep appointments: WKDA, Nashville; KLAC, Los Angeles; and WCKR, Miami to Daren F. McGavren . . . WALA-AM-TV, Mobile and WSAW, Allentown, Pa., to The Bolling Co. . . . KWTX-AM-TV, Waco, Tex. and KNAL, Victoria, Tex., to Venard, Rintoul & McConnell . . . WRAW, Reading, Pa., to Grant Webb & Co. . . . WOKS, Columbus, Ga., to The Bernard I. Ochs Co. for Southeastern rep . . . WSOL, Tampa, to National Time Sales . . . WALA-AM-TV, Mobile; KXOA, Sacramento; KJOY, Stock-

ton; and KSWO-AM-TV, Lawton, Okla., to Clarke Brown Co., Southern regional rep . . . The Gila Broadcasting Co. and KEVY, Provo, Utah, for West Coast representation, to B-N-B, Inc. Time Sales.

Rep appointments — personnel: William Jones, to manager of the Atlanta office for the Radio Division of PGW; John Sias, tv v.p. of PGW, moves to the San Francisco office; and Andrew Powell and John Brigham, to the New York tv sales staff of PGW . . . Ronald Davis, to the Los Angeles tv sales staff of The Katz Agency . . . Walter Dorrell, to Boston account executive for Blair-TV . . . Rollin Collins, Jr., to the Chicago sales staff of Edward Petry . . . Bob Goldsholl, to account executive for Radio-Tv Representatives, Inc.

TV STATIONS

The CBS TV o&o's are the latest to turn the tables on the press.

Merle Jones, who heads up this group as well as other CBS operations, disclosed to Nebraska broadcasters at a district meeting this week that the o&o's will shortly schedule a weekly program reviewing the press.

(WSAI, Cincinnati, already has such a program. See page 40, 27 February SPONSOR.)

Ideas at Work:

- The extra day for women: Two North Dakota Broadcasting Co. stations (KXGO-AM-TV, Fargo) acknowledged Leap Year Day as Ladies' Day last month. Members of the Mrs. Jaycee Chapter of Moorhead, Minn. manned the radio station while wives of the regular announcers at KXGO-TV handled all announcing duties on the tv station.

- Wanted: KOMO-TV, Seattle, has been airing on its late evening newscast, a feature in cooperation with the Seattle Police Department. The idea: Two or three times weekly

WNJR

1st in new york
dec. negro pulse

BASED ON U.S. CENSUS

A Part of Every Community Project*

While serving a single station market, WTHI-TV fulfills its public service responsibilities in a way that has gained for it the appreciation and support of its entire viewing area . . . a circumstance that *must* be reflected in audience response to advertising carried.

* Five full ½ hours of local public service programming each week.

WTHI-TV
CHANNEL 10 CBS • ABC
TERRE HAUTE
INDIANA

Represented Nationally by Bolling Co.

Ray Ellingsen

P
HOTOGRAPHY

can give
your
photographic needs
the kind of
attention
you like
. . . backed by
experience
and artistry!

Simply call
DElaware 7-7249
or write to
12 E. Grand Ave
Chicago

station shows a mug shot and airs a description of someone wanted by the police. This week the police inspector wrote the station saying that *Deadline*, the newcast, was about 90% effective as a deterrent for local bad check artists.

Lodging a complaint: WIBW-TV, Topeka, Kans., last week aired an editorial against the NCAA's decision to cancel the station's tv coverage of the Kansas University-Cincinnati Basketball game in the NCAA Regional Tournament Finals—an event that was completely sold out one-week prior to game night. Said the station: The NCAA, at the last minute, said it could be televised for a price 2½ times higher than the previous three years'. "It is time for a wholesale investigation of the whole NCAA Tournament setup," the editorial concluded.

Thisa 'n' data: KNXT, Los Angeles, presented its documentary *Hell Flower* to the Federal Bureau of Narcotics for use in its training school . . . Business note: **American Airlines** makes its initial entry in tv programing via sponsorship of *Sports Time* on WGN-TV, Chicago . . . Following a policy inaugurated last year, **WTRF-TV**, Wheeling, W. Va., will televise all Mountaineers basketball games, as long as they continue their winning ways . . . **WXYZ-TV**, Detroit, hosted some 250 agency media and research people during tis presentation of "A Week At Broadcast House"—the new facility which now houses ABC's o&o Detroit stations . . . **WTVT** Central Florida Severe Weather Network will soon expand its coverage westward into the Gulf of Mexico . . . **Kudos:** *Pulse*, on **WTVT**, Tampa-St. Petersburg, selected as the best tv news program, Southern states, by *Tv-Radio Mirror*.

On the personnel front: John Devine, to station manager of KVOO-TV, Tulsa . . . Ted Yates, named director of news and public affairs for Metropolitan Broadcasting Corp.'s tv stations . . . Matthew Poulis Jr., to national sales representative for WJBK-TV, Detroit . . . Aaron Cohen, to sales development supervisor of WPIX, New York . . . John Medina, to account executive at KNTV, Sacramento.

When at the **NAB** CONVENTION

VISIT US
IN
Suite
1000



A. C. Nielsen Company
Broadcast Division
2101 Howard Street, Chicago 45

Meet **DAREN F. MCGAVREN Co.**

Radio Station Representatives

NEW YORK • CHICAGO • DETROIT
SAN FRANCISCO • LOS ANGELES • SEATTLE



FOR FACTS ABOUT NATIONAL SALES
... ask the man who knows!

at the
EXECUTIVE HOUSE

DAREN F. MCGAVREN, President
RALPH GUILD, Executive V.P.

N.A.B. CONVENTION
April 3rd thru 7th

100 WEEKLY BUDGET?

At WJAR you'll get 147,777 home impressions on a 6 to 9 a.m. schedule, 158,730 on a 9 a.m. to 4 p.m. schedule, or 164,900 on a 4 to 7 p.m. schedule, with a higher proportion of adult buyers, and the lowest cost per thousand impressions on any Providence station.*

\$200 WEEKLY BUDGET?

On WJAR, you'll get 394,072 home impressions on a 6 a.m. to 9 a.m. schedule, 423,280 on a 9 a.m. to 4 p.m. schedule, or 437,840 on a 4 p.m. to 7 p.m. schedule. WANT RESULTS? BUY ADULTS at the lowest cost per thousand in the market.*

"QUALITY IS
WELCOME EVERYWHERE"



PHOTO-SCRIPTS

(Continued from page 26)

to the screen—no bars, no frame as will happen with cameras trying to pick up the picture. The U.S. T-S engineers have developed a process that is not tuned to the 525-line screen, it is not photographing the picture, it is picking up the actual electrons in a timed split-second.

- Audience research. In the formative stage is the development of a Photo-Script Quiz which can be used for testing tv commercials retention. It could be mailed out to viewers as a survey, or be used in personal interviews.

- Videotape conversion. The Photo-Script takes off of tape, too, and some agencies are beginning to make it a companion to a master tape. Since not too many agencies have tape recorders, they can still show a commercial without a trip to the tape house, and save wear-and-tear on tapes at the same time.

- Talent casting. Agency casting directors and talent themselves are turning to Photo-Scripts. For casting directors, they furnish handy, economical and easily-stored documentation of exactly what talent did what commercials, and help in casting a new one without resort to many screenings. The talent buys them to take around on calls, a visual record of their work. One of U.S. T-S's early customers was a young actor who came in and asked to have a Photo-Script of an upcoming network drama show. "I only got a walk-on part," he explained, "but at the moment I'm on camera. John Gielgud is the only one on with me. Watch for me: I'm wearing a blazer." They watched—or rather their synchro cameras did—and the actor is now circulating around Broadway with a pictorial record of his "co-starring" days with Gielgud.

The significant thing about Photo-Scripts is that almost all the new uses for it are being turned up by clients. It began as a tool to make a permanent rather than a transitory thing, to make possible the study and re-study of tv commercials. What has developed, however, is an ever-broadening field of use that should make tv a still more saleable medium. It even opens the doors to educational tv. N.Y. State is now using it for visual training.

SPONSOR ASKS

(Continued from page 53)

H. Taylor Vaden, ad sales promotion mgr., WJZ-TV, Baltimore, Md.

We believe in merchandising our clients' advertising, and are anxious to lend our support. But don't ask us to merchandise the product! We can't compete—and shouldn't compete—with manufacturers' merchandising, sales, and promotion teams out in the field, trained to sell a specific product.

At WJZ-TV we'll start out by asking you to let us help get the clients' sales force excited over his tv cam-



*Believe in
merchandising
advertiser's
schedule, not
his product*

paign. We can, and will, put on a good, swingin' sales meeting at the station that will show the clients' salesmen how effective its tv schedule really is. We'll supply the advertisers' selling team with the material they need to sell their customers on the advertising support our television station is given them.

We'd like to talk with the clients' local people, whether his product is handled by a broker or his own sales team. We'd like to find out what problems he has and specifically where we can be of help.

We'll come up with ideas to impress the buyers in this market with the tv campaign. Within the past year WJZ-TV has used baskets of fruit, sponges, rockets, empty boxes, pens and hammers to tell the story of various products' advertising on WJZ-TV. We'd rather make an extra effort to sell the three dozen men who buy about 90% of the food and drug products sold in Baltimore on our advertisers' campaign on WJZ-TV than to send a piece of junk mail to a list of 500 or 1,000 people.

The audience promotion we do that has helped keep our station most popular in Baltimore certainly has produced direct benefits for every advertiser on the station. After all, we're selling a vehicle to reach the maximum number of people.



Radar weather adds to the big new picture in. CHARLOTTE

Everyone's a weather-watcher! And now more watchers than ever are switching to WSOC-TV for the only radar weather service in the Carolinas. Here's more strength for the dynamic program structure that is changing audience patterns of Charlotte television. For America's 25th largest tv market—your best buy is WSOC-TV. One of the great area stations of the nation.

WSOC-TV

CHARLOTTE 9—NBC and ABC. Represented by H-R

WSOC and WSOC-TV are associated with WSB and WSB-TV, Atlanta; WHIO and WHIO-TV, Dayton

BELLS ARE RINGING!

...to remind you that 1960 will be the hottest national spot year in history. And we mean both tv and radio! Your campaign in SPONSOR—the book targeted at spot buyers—will make your rep mighty happy.



Just a few days left to sign up before SPONSOR's new rates go into effect.

GUARANTEED RATE PROTECTION

for all of 1960 at old (1957) rates if you enter your advertising contract before 1 April!

Hurry! Call Art Breider
Murray Hill 8-2772, NYC.

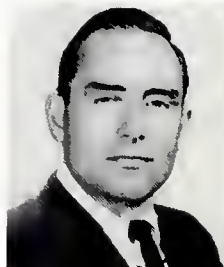
SPONSOR

THE WEEKLY MAGAZINE
FOR TV ADVERTISERS USE

11th Street, New York 17

Spin the SPONSOR WHEEL-OF-FORTUNE
at the NAB CONVENTION
Booth 1166 • Conrad Hilton Hotel • Chicago

Tv and radio NEWSMAKERS



William A. Wylie, director of the tv/radio department at McCann-Erickson, M-E Productions, this week joins Lambert & Feasley as vp. of the tv, radio department. Wylie joined Mc-E in 1955 as account executive. Two years later, he was named associate director of the tv radio department and, in 1959, director of client services. Following service in W. W. II, Wylie

joined ABC. He became manager of the network's program promotion dept. in '46 and four years later, director of station relations.

Gordon A. Hellman has formed, in New York, Hellman Marketing Services, aimed at providing consultation and creative marketing services for clients in broadcasting and related fields. Hellman was formerly director of advertising and sales promotion at Transcontinent Tv Corp. His previous experience in the industry included stints as director of sales promotion, Tv Bureau of Advertising; director of sales presentations, CBS TV; director of radio and tv presentations, K&E and tv presentations writer, ABC TV.



Bruce Eells, executive v.p. of UA-TV, Inc., has been named director of the newly formed broadcast station acquisitions division of United Artists Corp. Prior to joining U.A. Eells was v.p. and director of TPA. His previous experience included executive positions with Ziv Tv Programs, Y&R and Don Lee Broadcasting System. United Artists' decision to explore the

acquisition of broadcasting stations, in whole or part, follows its purchase, three weeks ago, of the stock of Ziv Tv Programs, Inc.

Walter H. Wright has joined Geyer, Morey, Madden & Ballard as v.p. and account executive for the Household Products Division of B. T. Babbitt. The latter appointed GMM&B as its agency for all divisions effective 18 May. For the past two years, Wright was v.p. and account executive at Brown & Butcher, Babbitt's former agency. Prior to that, he had served as associate director of merchandising at Lennen & Newell. Earlier, Wright had been with Esty as assistant director of merchandising.



Q.
A.

Which TV Station is Omaha's Nighttime Leader?

KETV

(BOTH THE JAN.-FEB. ARB
AND THE FEB. NIELSEN
SAY SO!)

FIRST—6 P.M. TO MIDNIGHT

Nielsen

ARB

6 To 9 P.M.

9 P.M. To Midnight

6 P.M. To Midnight

39%.....**41%**.....**36.2%**

STATION Y 30% 28% 31.9%

STATION Z 31% 31% 31.0%

Sources: Jan.-Feb., 1960 Omaha Metro ARB • Feb., 1960 Omaha Metro Nielsen Station Index

FIRST IN MOVIES

Nielsen

ARB

24.8 average
rating

19.7 average
rating


MOVIE MASTERPIECE • 9:40 To 11:15 P.M. • 6 NIGHTS PER WEEK • 4 WEEK AVERAGE

Sources: Jan.-Feb., 1960 Omaha Metro ARB • Feb., 1960 Omaha Metro Nielsen Station Index

**Excellent Prime Time Minutes Available
in Omaha's Highest-Rated Movies!**

ABC TELEVISION NETWORK

Call **HR** now!

KE  **V** channel **7**

OMAHA WORLD-HEARD STATION
Ben H. Cowan, President
Eugene S. Thomas, V. P. and Gen. Mgr.

The seller's viewpoint

Where does public service end and entertainment begin? Can a dividing line be drawn? No, says Dan Hydrick, general manager, WHG Radio, Norfolk, Va. For, "public service is a many-headed thing." Here is a strong, straightforward defense of a function that has long been a subject of controversy in the industry. Aside from Hydrick's challenge to officials to "dig deep enough to get the real story," his statement contains a colorful and extremely readable description of "the myriad of community services" performed daily "without fanfare" by radio stations throughout the country.



AN OPEN LETTER TO CONGRESSIONAL INVESTIGATORS

These are the days of "payola" investigations and other attacks on the broadcasting industry. Isolated activities by a few have placed us all on trial. Congressional investigators with a layman's knowledge of broadcasting are taking a short course on the subject by determining its abuses. Rest assured the abuses will be curtailed. But perhaps something even more important will rise from the rubble of the headlines. Somewhere along the line the public may become acquainted with the myriad of community services performed without fanfare each day by a radio station.

Just what is public service? How do you measure it?

If an announcer's witty saying makes a person smile when that person hasn't much to smile about—is it a service? If you help locate a missing parakeet or re-unite a boy with his lost dog—how do we measure this? If you settle an argument as to how many home runs Mickey Vernon hit last year—is this in the public interest? Many services never get on the air. The hundreds of phone calls each day that request information on every subject. The letters written to listeners who've asked for help with their particular problems.

The plain truth, though little discussed, is that a public service is being performed practically all the time the transmitter is on the air—and often even when it isn't. Sad

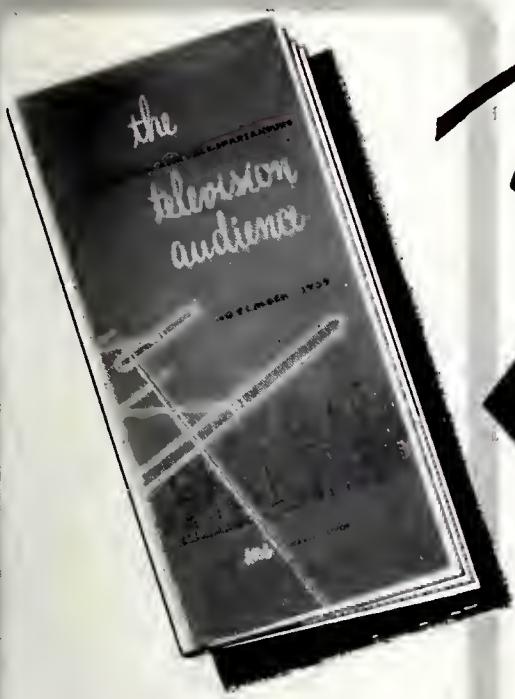
that there is no systematic compilation of these services.

When a newsman spends hours during a storm to find which roads are hazardous, his only objective is public safety. When he hounds public officials—sometimes in the face of personal abuse—he is doing it in the interest of the public's right to know. When he spends a sleepless night at the scene of a plane crash gathering facts, he seeks no personal glory.

Public Service is a many-headed thing.

It's an editorial advocating a necessary civic improvement. It's an urgent plea for blood donors. It's a description of a criminal at large. It's an announcement of a church social. It's a ball score. It's an army recruiting announcement. It's getting clothing for victims of a fire. It's a weather forecast. It's getting a portable generator to a nursing home when a storm has knocked out power. It's a report of traffic congestion. It's all of these every day, and then some.

So what is public service? What yardstick will you use, Mr. Investigator, to measure it? Correct the abuses if you will—but render a real service by digging deep enough to get the real story. It's about time this story were told—but even if it isn't—broadcasting's concern for the public interest will not wane. Perhaps though, you have to "be there" to know what I mean.



Proof OF WFBC-TV's CONTINUING LEADERSHIP in Greenville, Spartanburg & Asheville

Facts from the latest ARB (November, 1959)

Share of Sets-in-Use

9:00 A.M. to Midnight, Sunday through Saturday

GREENVILLE
METROPOLITAN
AREA
Largest in
the Market

WFBC-TV	42.1
Sta. "B"	21.2
Sta. "C"	27.2

GREENVILLE-
SPARTANBURG
METROPOLITAN
AREAS COMBINED
"Heart of the
Market"

WFBC-TV	37.0
Sta. "B"	21.5
Sta. "C"	28.5

GREENVILLE-
SPARTANBURG-
ASHEVILLE
METROPOLITAN
AREAS COMBINED

WFBC-TV	34.7
Sta. "B"	29.5
Sta. "C"	21.6

Average Quarter Hour "Homes Reached"

GREENVILLE-
SPARTANBURG-
ASHEVILLE
METROPOLITAN
AREAS COMBINED
From 6:00 p.m. to Mid-
night, Sunday through
Saturday

WFBC-TV	42,200
Sta. "B"	33,600
Sta. "C"	

For complete information about this Giant Mar-
ket, and for Rates and Availabilities, we invite
you to contact our National Representatives

AVERY-KNODL, INC.

WFBC-TV LEADS WITH...
22 OF THE TOP 30 PROGRAMS!
TOP 7 SYNDICATED PROGRAMS!
TOP-RATED MOVIE



"The Giant
of
Southern
Skies"

NB

Channel 4
WFBC-TV
Greenville, S. C.



SPONSOR SPEAKS

More about that Fourth Network

Last week, in this space, we commented on the recent suggestion by Walter Lippmann for a fourth, non-commercial tv network, dedicated to cultural and public service programs.

Now along comes Mrs. Clare Boothe Luce (in the April issue of *McCall's* magazine) with Part II of her anti-tv diatribe and a similar fourth network proposal.

We don't intend to spend any more time dissecting Mrs. Luce's prose style and critical standards (see "Commercial Commentary," 12 March), nor do we have space here to challenge some of her more fantastic misstatements about the tv industry. (Read them if you want to make your blood boil.)

But we do want to call attention to her insistence that "Congress has two choices." It must "either fix responsibility on the networks for balanced programs based on the ratings," or "the government itself must provide a channel for decent intelligent entertainment."

Mrs. Luce is passionately vague as to just how one achieves "balanced programing based on the ratings" but her alternative is certainly specific.


As we said last week, we believe that fourth network talk is bound to increase in certain quarters, and we believe that the industry must be prepared to answer it vigorously.

The idea of a network devoted solely to cultural and public service programs, and free of advertising, has a great fascination for many intellectuals and emotionalists who have no real working knowledge of the medium, and no practical sense of economics.

Such a network, of course, would be excessively expensive; its costs would ultimately have to be borne by the public and its changes of program mediocrity and boredom would be very great.

Such considerations, however, make little difference to hot-headed tv critics who are raising the fourth network cry with increasing stridency. Tv broadcasters and advertisers

should make plans now for combating this potential-danger.



THIS WE FIGHT FOR: *Continuing improvement in radio and tv programing. The industry cannot afford to be complaisant about the present program achievements, however high.*

10-SECOND SPOTS

Fast: An adman went into the Men's Bar at the Waldorf, ordered two martinis. He sipped alternately from both glasses. "Why didn't you just let me mix you a double?" asked the bartender.

"I don't like to drink alone," the adman said. "The guy who used to be my drinking buddy got a job with a San Francisco agency, so I drink this other martini like he's here with me."

It became a regular after-work ritual with the adman, the two martinis. And the bartender catered to the whim. Then the other night, the adman ordered only one martini.

"What happened to your friend in San Francisco?" asked the bartender.

"Oh, this is his drink I'm having," the adman replied. "Me, I'm off the stuff for Lent."

Definition: Making the rounds just now is this definition of a "bore"—A Texan who went to Harvard and now works at Mc-E.

Fraternization: Robert Lawrence Productions, NYC tv commercial studios, has opened its executive dining room and cocktail bar to actors, actresses and models as a sort of talent showcase for agency and client admen. *Lunch hours will now be known as "The Cheesecake Break."*

There'll always be a Dixie: To promote its new UAA cartoon strip, *Bugs Bunny*, WAGA-TV, Atlanta, got itself a live rabbit, held a contest for naming him. Winning name: Rabbit E. Lee.

Tiger, tiger: Gray & Rogers, Philadelphia and Newark ad agency, needed a marketing/merchandising man, ran a newspaper ad headed, "Tiger Wanted." One applicant answered simply, "Grr," followed it with another letter that said, "Purr." *That tiger is bucking for stripes.*

Modern times: Sign on coffee vending machine in ad agency—CREDIT CARDS ACCEPTED.—Frank Hughes.

Summing up: Jim Keen, tv salesman for WISH-TV, Indianapolis, comes up with this category for ABC TV's *The Vikings*—"A Norse Opera."

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